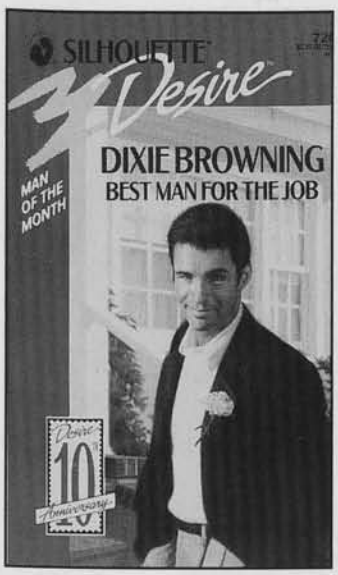
Winter 1992
Preservation of Popular Culture

North Carolina Libraries



What is good library service for North Carolina? It is that combination of library materials, facilities, and services which encourages and enables each North Carolinian to achieve his maximum potential in every area of his life — in his work and in his play, in his relationships with his environment, his fellows, with himself.

— North Carolina Libraries
Summer 1959, p. 103

The Most Popular Spot in the Library

SIRS CD-ROM
Full-text Workstation

Librarians tell us SIRS CD-ROM is their most popular reference source. And when packaged as part of the **SIRS CD-ROM Workstation**, it's no wonder. This fast, full-text information system allows instantaneous access to thousands of articles for just **$4,000**.

Full-text articles on social issues, science topics, and global issues and events are contained in the database. Articles have been carefully selected from over 800 domestic and international sources. Users can locate articles via Keyword Search, Library of Congress subject headings, or a topic browse mode. Article text and bibliographic citations can be printed or downloaded to floppy diskette.

Flexibility, now and later

The SIRS CD-ROM Workstation can be shared with other IBM*-PC compatible programs or dedicated to your SIRS software. The option is yours. Order your workstation with the standard components, or request a customized workstation (for instance, add more CD-ROM drives). The SIRS CD-ROM Workstation may be purchased as a package *without* SIRS Combined CD-ROM for only **$2,750**. To discuss customization options, contact our Technical Support staff, 9 a.m. to 6 p.m., Eastern time, Monday through Friday. Thirty-day software previews of the actual CD-ROM program are available by calling SIRS Customer Service. Call toll-free **1-800-374-SIRS**.

CD-ROM Workstation includes:

- 386SX 33 MHz computer with 2 megabytes RAM and 100 megabyte hard drive
- High resolution SVGA color monitor (.31 dot pitch)
- Internal CD-ROM drive
- Dot-matrix printer
- DOS software
- Microsoft Extensions** software
- One-year warranty with swap-out service
- SIRS Combined Text & Index CD-ROM (first-year subscription)
- Price $4,000

Visit our booth at NCETC
Nov. 30th to Dec. 2nd
Greensboro, NC

Social Issues Resource Series, Inc.
P.O. Box 2348
Boca Raton, FL 33427-2348
Toll-free: 1-800-374-SIRS
FAX: 407-994-4704

Volume 50, Number 4
ISSN 0029-2540

North Carolina Libraries

Winter 1992

Preservation of Popular Culture

Features

Cover: Top left: The Doc Watson album jacket and other audiovisual collection materials (films, magnetic tapes, and compact discs) were provided courtesy of R. Neil Fulghum. **Top middle:** Troll Doll used with permission of Russ Berrie. **Top right:** Copacobana postcard. (No copyright mark on item.) **Bottom left:** *Silhouette Desire* cover permission of Sharon E. Groom, Associate Counsel Harlequin Enterprises, © Harlequin Enterprises Limited, 1992. **Middle:** Tobacco A-Go-Go, Vol. 2. (Company now defunct; attempts to locate principals were unsuccessful.) **Bottom middle:** Late nineteenth-century collector's card illustrates early sexist strategy of American mass advertising. Photo courtesy of R. Neil Fulghum.

North Carolina Libraries *is electronically produced. Art direction and design by Pat Weathersbee of TeamMedia, Greenville, NC. Special thanks to John Lance and Walker-Ross Printing Co., Inc., Rocky Mount, NC.*

From the President

Janet Freeman, President

In past columns I have refrained from mentioning the various events sponsored by NCLA's sections, committees, and round tables because they are numerous and always excellent. Our association has an extraordinary number of imaginative and talented leaders/program planners who offer to us a wide variety of professional education opportunities.

In this column, however, I must comment on the recent meeting of one of our sections. The North Carolina Association of School Librarian's 1992 Biennial Work Conference held September 30 through October 2, 1992, in Research Triangle Park registered over eight hundred school media librarians from all over North Carolina. It was my pleasure to see there so many of you, our school members; to be inspired by the reports of the work that you do; and to hear the excellent speakers that your section's leadership invited.

For example, in his keynote address Kenneth Haycock, Director of Program Services for the Vancouver School Board and editor and publisher of *Emergency Librarian*, spoke of the need for a continuum in planning skills instruction for our K-12 students. This dovetails with my concerns that we view our responsibilities as a part of a bigger picture.

You've heard me say this before, and you will probably hear me say it again. Ultimately our library users must be equipped to be life-long learners who can take advantage of all sources of information, whether they be at the public library, the academic library, the school library, or the special library. We must each assume responsibility for our place on the continuum ... with thorough knowledge of what comes before, after, and around where we are.

Let's move on to another topic.

In these difficult economic times, the North Carolina Library Association is not exempt from financial challenges. Consider the following:

* NCLA dues have not increased since 1988, at which time the increase for personal members was only about $5 per year ($10 per biennium).
* Earnings on association funds have dropped with decreased interest rates.
* The establishment of the NCLA office in Raleigh in December 1989 is providing vital service to the association but is also an additional on-going expense. The kernel of the idea for a permanent association office and the position of Administrative Assistant came from the 1986 recommendations of the Futures Committee, appointed by NCLA President Leland Park in 1984.

Your NCLA Executive Board recently adopted NCLA's 1993-94 biennial budget. It contains ***minimal*** increases over the 1991-92 budget, yet it was necessary to use $14,688 of our reserve funds to balance it. We are dipping into our "savings" to pay operating costs of the association.

In anticipation of this situation I appointed a Long-Range Fiscal Planning Task Force in August 1992 and gave them the following charge:

- Do a thorough analysis of the fiscal status of NCLA.
- Recommend basic fiscal guidelines, e.g., what size reserve ("cushion") should a non-profit organization like NCLA maintain?
- Consider options for improving the current financial status of NCLA.
- Is a dues increase advisable? How do we compare with other state library associations' dues structures?
- What are the best long- and short-term investments for NCLA?

The task force report will be presented to the NCLA Executive Board at or before the April 23, 1993, meeting at Guilford College.

The members of the Task Force are Carol A. Southerland, chair (South Lenoir High School), Wanda Brown Cason (Wake Forest University/NCLA Treasurer), John Childers (East Carolina University/Chair of NC Public Library Trustees Association), Judie Davie (Greensboro City Schools/Chair of NCLA Finance Committee), Martha Davis (Guilford Technical Community College), Janet Freeman (Meredith College/NCLA President), Dale Gaddis (Durham County Library), Chuck Mallas (Public Library of Charlotte & Mecklenberg County), and Ben Speller (North Carolina Central University).

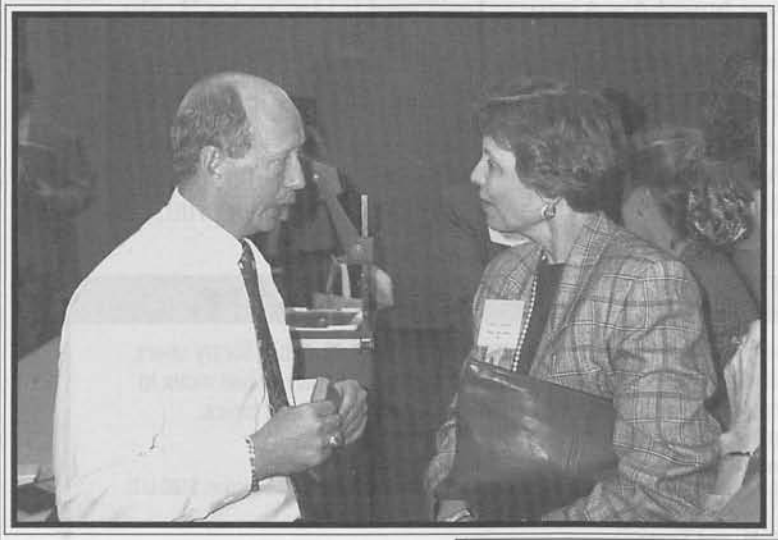
If you have observations or suggestions about NCLA's financial planning, I hope you will contact one of the Task Force members.

Dan Barron was one of the presenters at the NCASL Work Conference I mentioned earlier. He is Coordinator of the School Library Media Program in the College of Library and Information Science at the University of South Carolina at Columbia. In his presentation "Running with the Big Dogs," he clearly illustrated that we no longer can afford to stay on the porch. "We must - and can - not just run with but lead the big dogs," he said.

Dan's message, in part, was that to implement change, we must plan and then act. "Lead or be led maybe where you would prefer not to go" are words we should all heed. His six-point strategy for implementing change is worthy of every office bulletin board or refrigerator door:

* Have a vision.
* Do your homework.
* Start where you are.
* Involve as many people as possible.
* Develop allies.
* Let everyone own the successes.

The North Carolina Library Association has a vision. We are doing our homework and starting where we are. I am asking you to become more involved by making suggestions to the Task Force and to the Board.



North Carolina Association of School Librarians Conference

October 1 and 2, 1992

(Above): School Library Media Activities Monthly *columnist Dan Barron shares ideas with incoming NCLA president Gwen Jackson.*

(Left): NCASL Presidant Nona Pryor checks with children's and young adult author Avi as he takes a break from autographing his books.

(Below right): NCASL Vice President and chair of the conference planning committee Augie Beasley found the Sheraton's walkie talkie to be a godsend throughout the conference.

(Below left): Judie Davie, Instuctional Specialist for the Greensboro City Schools, was the 1992 recipient of NCASL's respected Mary Peacock Douglas Award.

Foreword ...

by *Alice Cotten* and *Eileen McGrath*,
Guest Editors

R-E-S-P-E-C-T . . .Though neither of the guest editors would dare compete with Aretha Franklin, her hit pop vocal expresses well what advocates of popular culture materials in libraries think is long overdue — a little respect. Many libraries ignore popular culture because they consider it frivolous and peripheral to the library's mission, an example of the incredibly poor taste of the American public. But when we look around to see what libraries actually have in their collections, we almost always find something that is an example of popular culture, from cigarette cards and war posters to romances and detective fiction.

Popular culture materials are here to stay. Librarians must decide how to respond, based not on our individual opinions of popular culture but upon objective mission statements, collection development policies; curriculum needs; reader demand; and budget, staffing, and space constraints.

This issue of *North Carolina Libraries* has been planned as a disciplined examination of popular culture and its presence in libraries. Authors and topics were selected to cover a spectrum, from an overview of the discipline of popular culture through the process of selecting, cataloging, preserving, and providing reader access to popular culture materials. Thomas Henricks, a sociologist and Associate Dean of Social Sciences at Elon College, begins with a broad look at popular culture: what it is, when it began and how it developed, how we can evaluate it, and whether libraries should collect such stuff. His introductory article is followed by a look at the history of popular culture in libraries by Susan Steinfirst, a faculty member at the School of Information and Library Science at the University of North Carolina at Chapel Hill. Steinfirst applauds the acceptance of popular culture materials by public libraries and encourages academic libraries to consider popular culture a legitimate collecting area. A new Directory of Popular Culture Collections in North Carolina, prepared by Steinfirst and her class on popular culture, provides a first look at the number and variety of these collections in our state.

From Bowling Green State University, home of the Popular Culture Library, Dennis East, Associate Dean, Libraries and Learning Resources, discusses building a popular culture collection, linking collecting to teaching, research, and patron interests. He also discusses cooperative collecting, establishing good relationships with donors, and the importance of having a collecting policy.

The next logical steps in the creation of a popular culture collection are cataloging the materials, preserving them, and providing access. The Country Music Foundation in Nashville is renowned as the largest collection of country music recordings in the world. Linda Gross describes how the library and media center provides access to sheet music, films and videos, songbooks, periodicals, monographs, newspaper clippings, and sound recordings.

Thinking about preserving library materials often strikes terror in the hearts of librarians and archivists who feel overwhelmed by the size of the problem and the technical nature of most information on the topic. Neil Fulghum, Keeper of the North Carolina Collection Gallery, in a concise article on preserving popular culture materials, gives specific, nontechnical advice, assuring us that some basic knowledge and a few simple applications can do much to ensure the longevity of our collections.

Providing access, says Duncan Smith of North Carolina Central University, includes selecting, organizing, responding to requests for materials, and promoting use of those items. Smith suggests several practical ways for libraries to provide access to their popular fiction.

And yes, popular culture materials do exist in school libraries. Diane Kessler and Karen Perry, two practicing media coordinators, describe the balancing act required of school librarians who must juggle curriculum needs, student requests, and their limited budgets. There are some strategies that work.

Cookbooks are examples of a popular culture genre ignored by many libraries. Jenifer Lyn Grady, a student in the School of Information and Library Science at the University of North Carolina at Chapel Hill, examines African American cookbooks as sources of important information on black culture. She discusses the content, format, and importance of these cookbooks and suggests how libraries can build African American cookbook collections.

The question of whether popular culture materials have a place in academic libraries is debated by Barbara B. Moran, Dean of the School of Information and Library Science at the University of North Carolina at Chapel Hill, and Harry Tuchmayer of the New Hanover County Public Library.

We hope that this issue will help make us all more aware of the presence of popular culture materials in our libraries and of the emergence of popular culture studies as a legitimate academic pursuit. We believe that some articles will encourage our colleagues to collect popular culture items and to reconsider the role of libraries in modern society. We think that some suggestions will prompt action. If the issue accomplishes these goals, the authors will be pleased, and the editors will be delighted.

What Is Popular Culture? A Primer

by Thomas S. Henricks

A current member of the Supreme Court is reputed to have said that while he cannot define pornography, he knows it when he sees it. Most people have a similar understanding of popular culture. Reruns of *M.A.S.H.*, Barbie Dolls, Marvel Comics, posters of Elvis, McDonald's Golden Arches—mass-produced images and products flood modern society. More than we care to admit, such images provide us with topics for our conversations and focal points for our private imaginings. Many of us know the biographical details and personal attributes of fictional characters as well as we know those of our families and friends. And yet most of us know much more ***of*** popular culture than we know ***about*** it.

What follows is a primer on popular culture. What is it? What accounts for its origin and development? What is its significance? Should libraries collect it? I will argue that such questions are not trivial. Rather, they encourage all of us to think deeply about the character of culture in the modern world.

What is Popular Culture?

The reader should not be surprised to learn that there are a number of somewhat different definitions of popular culture.[1] One of the most influential and widely respected of these has been offered by Russel Nye. In Nye's view, popular culture consists of

> those productions, both artistic and commercial, designed for mass consumption, which appeal to and express the tastes and understanding of the majority of the public, free of control of minority standards.[2]

These characteristics distinguish popular culture from other productions (such as "folk" or "elite" art) that are directed toward more limited segments of the population and which tend to be evaluated on rather different terms. To state the matter simply, popular culture is "culture" which has become or aspires to become "popular."

If scholars disagree strenuously about the value of popular culture today, part of that disagreement stems from their division over the meaning of the term "culture" itself. Within the humanities, some writers and social critics have held that "culture" refers only to the most elevated or artistically refined forms of human expression. As a champion of this view, the late-nineteenth century English poet and social critic Matthew Arnold put it, culture is "the best that has been thought and known in the world, the study and pursuit of perfection."[3] In such a view, popular culture — or the popularization of perfection—is an oxymoron.

*... most of us know much more **of** popular culture than we know **about** it.*

Other writers in the humanities and almost everyone in the social sciences tend to see "culture" in a much broader and less evaluative way. In this sense culture refers to all the humanly created resources available to members of a society. These resources include not only material things such as clothing, buildings, computers, and postage stamps, but also non-material, invisible creations such as beliefs, norms, and values. Within the social sciences then, the study of culture tends to be concerned with how such resources are produced, distributed, and received by individuals and organizations. Studying the "popularization" of culture is largely studying how and why certain ideas and artifacts become part of the daily lives of great numbers of people.

Seen in this way, popular culture studies are part of a much wider discussion about the institutionalization of culture in modern societies. However, as Nye's definition emphasizes, most students of this topic restrict themselves to certain types of culture — artistic and commercial productions designed for a wide group of consumers. Some scholars expand this concept slightly by adding social events such as circuses, fairs, sporting events, and the like that attract broad-based audiences or include celebrities.[4] Even with this focus the field is a vast one. Picking up a copy of the *Journal of Popular Culture* or leafing through the program of the annual meeting of the Popular Culture Association, one finds an overwhelming array of subjects: histories of the Ferris wheel, studies of Japanese television shows, chili cook-offs, gospel music, Miss America pageants, detective novels, Little League, campaign buttons, puppetry, and similar topics.

With so much included, the reader may wonder what is left out. Traditionally popular culture is opposed to artistic expressions, commercial products, and social events that have a narrow appeal due both to their sophistication (aesthetically, morally, or intellectually) and to their expense. "Classic" novels, symphonic music, sophisticated jazz, ballet and certain forms of modern dance, "serious" poetry, academic art, exotica in the world of food and fashion and consumer goods: such matters seem inaccessible, by inclination or constraint, to the millions. Of course the boundaries of "high" culture are not as clear as they seem. Certain Tchaikovsky symphonies, Shakespeare plays, or Mark Twain novels may appeal to wide audiences at particular times or appear in shortened or altered forms that make them easier to digest.

At the other extreme, popular culture is typically distinguished from "folk" culture, the supposedly unsophisticated expressions of remote and commonly poor subcultures. Religious painting on metal

roofing, whittling, whistling, pot likker, herbal remedies, street games, spray painting in alleys — such expressions are directed toward the immediate community that understands and shares these sentiments. As in the case of high art, however, these products can be mass-produced or otherwise brought into the mass market in altered forms for limited periods of time.

Popular culture occupies a middle ground. While geared primarily toward middle and working class sensibilities, it transcends, or attempts to transcend, differences of race, class, gender, region, age, religion, and ethnicity. One may dismiss this "culture for the millions" as the homogenization of experience, as the manufacture of endless loaves of white bread. Or one may see these efforts as contributing to a truly public culture in a divided world.

The Origin and Development of Popular Culture

Although some authors disagree,[5] the origin of popular culture is usually traced to the dawning of the industrial world in the eighteenth and nineteenth centuries. Of course, there really is no clear beginning. The development of a thoroughly popular culture depends upon a set of organizations capable of producing and disseminating products of various sorts to a vast audience; that audience in turn must be able to appreciate and afford these products. In other words, the history of popular culture is largely a history of social and technological inventions that standardize experience.

A long-range view of this process includes the role of the Catholic Church in the development of early and medieval European culture. Catholicism helped standardize religious expression and provided people with a regimen of daily rituals and periodic festivals. Later, the evolving nation-state imposed another framework of public obligation over diverse groups. The development of private and then public schools helped unify what was known and considered important. The rise of the factory system exposed millions to a clock-bound, regimented style of work and to a greater uniformity of products. Other social inventions such as governmental and judicial gatherings, taverns, fairs, sporting houses and grounds, and coffee houses also contributed to public culture.

The great break with the provincial world, however, occurred with the Industrial Revolution.[6] With the rise of machine power came factories and wage labor. Displaced from the agricultural world, hundreds of thousands streamed into the cities. If the cities were breeding grounds for a now familar set of social problems, they were also the settings for a more vibrant public life. Ideas and goods were being produced at unprecedented rates, and money was the lubricant.

This interaction was facilitated by a number of inventions in communications and transportation. The development of movable type in the fifteenth century facilitated literacy and led ultimately to the cheap newspapers and periodicals of the 1700s. In the nineteenth century, the speed of ideas was accelerated by the telegraph (1844), the laying of the Atlantic Cable (1866), and the radio (1895). Such twentieth century inventions as television and the computer ushered in what has been referred to by its more enthusiastic interpreters as the Information Age.[7]

Just as these revolutions in communication gave a new meaning to the "public" mind, so changes in transportation brought goods and people together. The roadways of the late eighteenth and early nineteenth centuries permitted interaction at all times of year. The coaches and canals of this period were central elements of this change, as were the railroads and steamships of the 1830s. Twentieth century inventions such as the automobile, superhighway, and airplane again accelerated the process.

To appreciate the ways in which these various inventions intertwined, consider as one example the mail-order catalog in late nineteenth century America.[8] For Sears or Wards to sell products in this fashion, there had to be ways of mass-producing both goods and the catalog itself cheaply, an inexpensive system of rural postal delivery, railroads to transport the goods, and a public both literate enough to read the catalog and wealthy enough to afford its products.

Studying the "popularization" of culture is largely studying how and why certain ideas and artifacts become part of the daily lives of great numbers of people.

Social critics feared the Industrial Revolution because it freed working people from many of the rural social institutions (church, community, and landed estate) that had confined and directed them. It allowed members of the working classes to roam the streets of the cities as relatively anonymous individuals with money in their pockets and their own ideas about how to spend it. This process, and the criticism that attends it, continue still.

Evaluating Popular Culture

Intellectuals of all stripes have criticized popular arts and products as resources that are at their best inferior and at worst dangerous to the inhabitants of modern society. This criticism is not new. The plays of the French dramatists during the Enlightenment were thought by many to be inferior diversions, as was a new and dangerous literary form, the novel.[9] Much of what is being said now was said then.

As Herbert Gans has demonstrated, the attack on popular culture has been centered on a number of key points.[10] The first concerns popular culture's supposed defects as a (typically) commercial enterprise. Popular culture producers and distributors depend on a extremely wide group of consumers; therefore, elements that are more eccentric, thought-provoking, or complicated tend to be eliminated. What remains is a series of quick-and-easy sensations. Furthermore, this business orientation allows decisions about marketability to overwhelm the artistic judgments of the creators themselves. Popular culture is thought to pander to its audience's baser or more ordinary desires, while "high culture" supposedly forces audiences to confront the thought processes of its creators.

This relationship between high and popular culture is not simply a case of uneasy coexistence; for popular culture, it has been charged, pollutes the higher form. Content from high culture works is borrowed and then re-presented in uncomplicated, digested forms. Furthermore, the profit potential of popular culture may lure artists and intellectuals away from "serious" work, or tempt them to modify that work to achieve a wider audience. Just as popular culture lowers the aspirations of the creator, so it lowers the visions of its audience. Audiences may have their only exposure to high culture through the popular media or, worse, come to prefer the easier, more accessible form to the original. The book becomes judged by the movie; the historical figure, by his or her television incarnation. In grossest terms, popular culture is said to be vulgar and even pathological. Too much time spent at the movies or watching television produces lazy, unthoughtful people with violent tendencies and short attention spans.

As indicated, popular culture has taken a beating from critics of both the left and right.[11] Leftists have tended to see popular culture as an opiate of the people, a set of grand distractions controlled by big busi-

ness and, to a lesser degree, government. Manipulative producers stupefy the public with an avalanche of crass, commercial visions of individual success. Right-wing critics have tended to see the public's appetite for this as evidence that the masses are ignorant and perhaps dangerous. By choosing such material, ordinary people lower the quality of public life and in effect drive away more serious work. In the former vision, the partakers of popular culture are cheerful robots; in the latter they are boors.

Like other defenders of popular culture, Gans argues that the differences between high and popular culture are less extreme than the critics acknowledge. For example, a little knowledge of the contemporary art or music worlds suggests that there are profound commercial values here as well. A "cult of celebrity" flourishes in both, with predictable effects on marketing strategies, investment potential, and opportunities for further work. Similarly, the distinction in quality between popular and other kinds of culture is probably overblown; commonly, critics pick upon the crassest examples of popular culture and compare these to the best examples of high culture. It should also be emphasized that the "effects data" concerning popular culture is unclear. When considering adults or others with multiple sources of information, there is little evidence to support the notion that people have been stupefied or made violent by exposure to popular culture. Indeed, it can be argued that some segments of the population have been "elevated" by exposure to such essentially middle class materials. Finally, some question whether there is a mass audience at all. Instead, each person's many different social characteristics such as race, gender, ethnicity, education, class, and age may influence his or her tastes and understanding of mass-produced materials.

In a recent work, Lawrence Levine argued that the condemnation of popular culture is less an intellectual or aesthetic matter than a social one.[12] Levine claims that the distinction between "high" and "popular" culture in America is largely an invention of the nineteenth century when more established Anglo-Saxon groups sought to distinguish themselves from the waves of immigrants. Identification of the "classics" or "good" art was one way of imposing cultural order on an increasingly diverse society. Just as this process sanctified the tastes of the dominant group, so it denied the rights of less well-placed people to choose their own habits and expressions.

The development of a thoroughly popular culture depends upon a set of organizations capable of producing and disseminating products of various sorts to a vast audience.

Should Libraries Collect Popular Culture?

The debate over what materials to collect is as old as the public library itself. In 1852, two prominent members of the first board of trustees of the Boston Public Library disagreed strenuously over the nature of the collection. Harvard professor George Ticknor felt that more popular works should be included for the benefit of all social classes; former Harvard president Edward Everett disagreed.[13] One hundred and forty years later, the debate has been made more complicated by explosions in printed materials and other information formats such as audio and video tapes and discs, and computer software. When one adds to this prints, photographs, advertising materials, paraphernalia of political campaigns, and other artifacts with significant informational content, the decision about what to collect becomes even more difficult, and the line between the library and the museum (or seemingly, the flea market) becomes blurred.

As a sociologist rather than a librarian, I hesitate to pontificate on the obligations of librarianship. However, it does seem to me that the challenge for the modern library is not only to strike a balance between the educationally sound and the broadly appealing in each format, but also to build individualized collections that save for posterity the concerns and preoccupations of those who lived in the twentieth century. In this sense, the collection of popular culture materials seems indispensable. Current popular culture items are relatively inexpensive to acquire and appealing to the public; typically they contain great ranges of information about the taken-for- granted realities of everyday life such as fashion, language expressions, physical gestures, and mannerisms. Saved for even a decade, they provide startling insights into cultural style of the preceding years. If consideration is given not only to circulating such materials but to building specialized collections, then libraries of all sorts can participate in the maintenance of our national heritage.

References

[1] See Christopher D. Geist and Jack Nachbar, eds., *The Popular Culture Reader*, 3d edition (Bowling Green, Ohio: Bowling Green State University Press, 1983), 1-35. Also, Thomas M. Kando, *Leisure and Popular Culture in Transition* (St. Louis: C. V. Mosby, 1975), chapter 3.

[2] Russel B. Nye, "Notes on a Rationale for Popular Culture," in *The Popular Culture Reader*, 24. See also Nye's *The Unembarrassed Muse: The Popular Arts in America* (New York: Dial Press, 1970).

[3] The implications of this quote and its impact on American thought are discussed in Lawrence Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1988), 223-24.

[4] See "Introduction: What is Popular Culture?" in *The Popular Culture Reader*, 1-12.

[5] See, for example, Josie P. Campbell, ed., *Popular Culture in the Middle Ages* (Bowling Green, Ohio: Bowling Green State University Popular Press, 1986).

[6] See Robert Nisbet, *The Sociological Tradition* (New York: Basic Books, 1966) for a discussion of the social changes caused by the Industrial Revolution.

[7] See, for example, Alvin Toffler, *The Third Wave* (New York: William Morrow, 1980).

[8] For a discussion of the mail order catalog, see Daniel Boorstin, *The Americans: The Democratic Experience* (New York: Random House, 1973), 118-29.

[9] For an excellent treatment of the resistance to early forms of popular culture, see Leo Lowenthal, *Literature, Popular Culture, and Society* (Englewood Cliffs, New Jersey: Prentice-Hall, 1961), chapter 1.

[10] Herbert Gans, *Popular Culture and High Culture: An Analysis and Evaluation of Taste* (New York: Basic Books, 1974), chapter 1.

[11] See Bernard Rosenberg and David White, eds., *Mass Culture: The Popular Arts in America* (Glencoe, Ill.: Free Press, 1957); also see Norman Jacobs, *Culture for the Millions* (Princeton, N.J.: Van Nostrand, 1961).

[12] See Levine, *Highbrow/Lowbrow*, especially chapter 3, "Order, Culture, and Hierarchy."

[13] See Robert Lee, "The People's University — The Educational Objective of the Public Library," in Michael Harris, ed., *Reader in American Library History* (Washington, D.C.: Microcard, 1971), 117-24.

This Stuff Is What We 'Are':
Collecting Popular Culture in Libraries

by Dennis East

In advocating collecting and preserving popular culture materials, Ray Browne, one of the pioneers in the field, observes: "We are what we consume, what we use every day. Esthetics, terming this 'good' and that 'bad' is not the question here. This stuff is what we 'are.' We'd just better begin looking at it."[1] Browne's stuff of popular culture has begun to appear in public libraries, academic libraries, and museums. It includes collections of advertising art, business cards, dime novels, elementary and high school textbooks, greeting cards, pipes and cigarette lighters, sheet music, "Star Trek" scripts, stereoptican cards, trade catalogs, and books, ephemera, and graphic material relating to everything from the tooth fairy to work horses.[2]

The listings in the *Directory of Popular Culture Collections* illustrate the wide diversity of materials used in studying popular culture, but they may also cause confusion.[3] Some entries appear to relate more to literature, local history, or traditional historical topics. The confusion can be lessened by recognizing the interdisciplinary nature of popular culture. Ray Browne tells us that "popular culture is a chronicle of daily life."[4] To the founders of the Popular Culture Association, popular culture is "productions, both artistic and commercial, designed for mass consumption" which reflect "the values, convictions, and patterns of thought and feeling generally dispersed through and approved by American society."[5] Even the compilers of the *Directory of Popular Culture Collections* acknowledge the difficulty of narrowly defining popular culture. Entries in the directory "focus on mainstream culture and ... center on a level of culture distinct and separate from the elite values espoused through high art."[6] Other definitions abound,[7] but no one definition has been universally accepted. The fundamental questions of understanding and defining popular culture must ultimately be answered individually and institutionally. Accepting the fact that popular culture enthusiasts embrace almost any subject, phenomena, or activity is an essential first step.

Ray Browne sees limitless collecting possibilities for libraries. In his opinion, broadsides, chapbooks, comics, labor tracts, matchbook covers, nudist magazines, picture postcards, restaurant menus, recipe books, theatre handbills, valentines, wills, and yearbooks all have a place in the library.[8] Other popular culture scholars share Browne's view. Lee Cooper calls for collecting "everything from *Mad* magazine to bootleg discs."[9] Gordon Stevenson believes "nothing is too trivial, too banal, or too trite to be excluded" by the scholar of popular culture.[10] Michael Marsden, editor of the *Journal of Popular Film*, says, "Nothing (no thing) is without significance."[11] The results of these remarks can have far-reaching consequences for librarians.

"... popular culture is a chronicle of daily life."

— Ray Browne

Librarians know that not everything can be collected.[12] Virginia Mayo calls for a "connoisseurship of the future" and consortia of museums and universities to collect popular culture materials.[13] The compilers of the *Directory of Popular Culture Collections* seem to accept this reality and encourage comprehensive, focused collecting.[14] Lee Cooper identifies the need for regional resource centers to collect, catalog, and distribute popular culture materials and believes that "every institution can and should collect 'some' kind of distinctive contemporary items." But he also calls for establishing regional repositories to collect comprehensively.[15] Wayne Wiegand endorses the same idea and also advocates the use of interlibrary loan for all types of material from these regional collection and distribution centers.[16] Until these ideas come to fruition, however, librarians still face the challenge of identifying, collecting, and making available the stuff of popular culture.

Building a Popular Culture Collection

Librarians can follow a few basic maxims in creating, building, or enhancing popular culture collections.[17] As already discussed, defining popular culture is essential. Librarians and others should also recognize that the study of popular culture has "attained a new legitimacy in American universities."[18] The increasing number of popular culture scholars and courses, as well as the quantity, variety, and improved quality of research throughout the country, stand as testimony to that legitimacy.[19] Further, librarians should decide whether they agree with Gordon Stevenson's conclusion that popular culture is "a legitimate and important library resource."[20] The contention of Wayne Wiegand that librarians operate from a bias for the printed word and the conventional academic canon requires closer examination by those who collect popular culture materials.[21] And finally, as Gordon Stevenson observes, the librarian of popular culture will "need to find new guidelines and strategies" as alternatives to "traditional criteria" and "qualitative judgments."[22]

The next, and equally formidable, step is to link the collecting of popular culture materials to teaching and research needs in academic settings and to patron interests and wants in public libraries.[23] In an academic environment, whether collecting for research interests takes precedence over collecting for curriculum needs de-

pends on the mission and character of the institution. The two needs are not mutually exclusive, and both should be considered when deciding whether or not to collect popular culture materials. In most instances, academic institutions have built collections of primary research materials for scholarly purposes, with the hope that, someday, the material will be used in the classroom. A carefully thought out collecting policy in popular culture, or any other field, should give equal consideration to both the research and the curricular value of the program.

In public libraries, Janet K. Schroeder recognizes that popular culture materials acquired in response to community wants also has value to popular culture researchers. Current and past best sellers, science fiction, westerns, detective and police fiction, historical novels, romance novels, and short stories found in public libraries are the stuff of popular culture.[24] Local and regional history and literature collections containing photographs, community and cultural programs, works of local authors, and many other types of material may be acquired by public libraries. These collections meet community needs and provide resources to students of popular culture.

A Collection Development Policy

Development of a concise, yet comprehensive, collection policy statement is a critical step in an academic library setting. A well-defined collecting policy serves many purposes: informing faculty and scholars about where they may find materials to support their teaching and research, reducing competition among institutions, attracting donors, and preventing donations of unwanted material. Such a policy also deters popular culture buffs, or even librarian collectors within the academic community, from acquiring and offering material that is outside the scope of the collecting policy.

In public libraries, developing a formal collecting policy statement may seem less feasible or desirable. Yet a public library that consciously chooses to serve a popular culture constituency should make its staff and users aware of the nature and scope of that collecting policy. An esoteric collecting policy — one that is not publicly stated and understood by colleagues, faculty, and the community — is a disservice to users and to the host institution.

A corollary to the collecting policy, applicable in any library setting, is deciding what to exclude. Though some popular culture enthusiasts endorse the concept of the library as a museum,[25] many libraries decide not to accept artifacts. Declining a collection of hubcaps, Batman glasses, basketball paraphenalia, fishing lures, or any other material object becomes easier if the written collection development policy states that the library does not collect artifacts. If the library is also a museum, then the task of writing a collection development policy is more difficult, and housing and making available material objects is quite challenging.

In certain settings, an advisory body may prove useful in developing a collecting focus or policy. For a public library, a group of social studies teachers, school media specialists, and local librarians can play a positive role in helping to define that focus. In an academic library, faculty members, librarians, donors, and graduate students can advise and provide valuable information to link the collecting to the curriculum and research interests on campus. Though librarians are capable of doing this alone, an advisory group can play a constructive role in providing information about wants and needs at academic or public libraries and bring legitimacy to collecting popular culture materials, which may be viewed by some librarians, faculty, and members of the public as an inappropriate collecting area.[26]

Cooperation and networking have now become watchwords in collecting popular culture materials.

Even with a realistic, understandable collecting policy in place, librarians may find that acquiring popular culture materials is challenging. Primary popular culture resources are plentiful, albeit ephemeral and often fragile or temporal in nature.[27] Approval plans, standing orders, firm orders, periodical subscriptions, and trade or exchange agreements can be effective tools in collection building for librarians, but less traditional methods of collecting are also required. Some of these include creating relationships with fan clubs and collectors; consulting the *Encyclopedia of Associations* for special subject areas and writing letters soliciting material; finding leads in special subject or professional directories and encyclopedias; visiting garage and estate sales, flea markets, and resale shops; becoming familiar with the used and antiquarian book trade and placing desiderata lists with specialized book dealers; following suggestions from donors or advisory group members; establishing relationships with alumni, community organizations, visiting scholars, and local faculty; requesting complimentary subscriptions to special subject serials to complete holdings; and, of course, publicizing collections and interests within the university and community.[28] Seek — you will find. These methods can be beneficial regardless of whether or not the library uses a focused approach to collecting popular culture materials. An ability and willingness to connect diverse individuals — fans, buffs, collectors, donors, writers — to the popular culture collecting effort can be a tremendous help.[29]

Donors

The relationship established with donors can be particularly beneficial to an effort to collect popular culture materials. It is important to establish good, open donor relations from the outset. Collecting responsibly includes keeping collections intact in most cases, not splitting collections between two or more institutions, avoiding negative comments about competing institutions, and being careful not to make promises to donors that cannot be kept. Librarians and archivists should operate within their institution's capacity to serve donors as well as patrons. Advising donors of the need for completing a deed of gift and explaining the implications of the instrument, providing an inventory to the donor's collection, helping to locate someone to appraise the collection, and publicizing the acquisition through press releases and acquisition notices in scholarly journals are basics of donor relations. If librarians follow these procedures, they will be able to obtain leads to other prospective donors, use the donor's name when pursuing other collections, and invite donors to participate in advisory boards and other activities.

Cooperative Collecting

As noted previously, some popular culture scholars and enthusiasts have proposed regional depositories for popular culture materials and a coordinated national collecting strategy.[30] Gradually, some advocates for popular culture have come to recognize that not everything can be collected. Certainly no single museum or library can collect everything.[31] Cooperation and networking have now become watchwords in collecting popular culture materials, supplanting earlier calls to collect indiscriminately.

Janet K. Schroeder offers examples of cooperative efforts in collection development and resource sharing related to popular culture material in a public library setting. She suggests that when public libraries weed their holdings, they explore

the possibility of placing older novels and serials in an academic library; and that academic libraries purchase scholarly, critical works on popular culture to complement the holdings of public libraries. Further, she proposes that academic libraries borrow popular culture materials from public libraries for use in relevant courses, and that popular culture classes be held in public libraries. Schroeder believes that contact and cooperation between public and academic librarians can benefit both and aid in the collecting and use of popular culture materials.[32] Establishing such cooperative relationships may be difficult, time-consuming, and a strain on the resources of public libraries, but for those committed to collecting and making available popular culture material, such cooperation is essential.

Academic librarians working with popular culture materials also face the challenge to cooperate and share resources. The experience of the Consortium of Popular Culture Collections in the Midwest illustrates how these challenges in collecting the stuff of popular culture can be met.[33] The Consortium, officially founded in August 1990 and composed of Bowling Green State University, Kent State University, Michigan State University, and The Ohio State University, is a regional networking effort with a special focus on subject areas related to the popular arts and the mass media. In addition to a shared collecting focus in many related subject areas, the members recognized that their geographical proximity to one another offered practical and cost-effective ways for collaboration and resource sharing.

During the 1970s, librarians at Bowling Green State University, Michigan State University, and The Ohio State University began sharing information about holdings and collecting emphases and how to provide access and house certain nontraditional materials, and practicing a limited referral service of prospective donors to the appropriate collection.[34] In 1987, a joint working group met to document informal collection development understanding. The next year, the group benefited from a grant received by The Ohio State University and met to discuss current and future collecting plans. At that meeting it became clear that a formal working agreement or cooperative statement would help establish an identity and reputation for popular culture collections and each institution that could impress administrators and funding agencies. [See page 197.] What well might be the credo of the resulting Consortium — "the way you get cooperation is by cooperating" — came from a participant quoting the late librarian of The Ohio State University, Hugh Atkinson. Gay Dannelly, collection development librarian at the same institution, provided a succinct rationale for the Consortium when she said, "cooperation is also a way to both concentrate and extend our resources — financial, service, space — all of those kinds of things. To let us manage to do more with what we've got."[35] In addition to dealing with collecting issues, the members of the Consortium seek cooperative efforts in areas of development, access, promotion, and preservation of specialized research collections.

Many articles in special collections and archival literature advocate cooperation, reduced competition, and resource sharing. The Consortium of Popular Culture Collections in the Midwest seeks to fulfill this rhetoric of cooperation. For example, because there is an extensive collection of comic books and comic art at Michigan State University, other members do not spend time and resources building comic book collections. Prospective donors of graphic and cartoon art to Bowling Green State University are referred to the Cartoon, Graphic, and Photographic Arts Collection at The Ohio State University. Duplicate holdings of certain genres of popular culture materials such as dime novels are offered to other members of the Consortium.

The members have also collaborated

on collection evaluation using a list of subject descriptors drawn from the Library of Congress Subject Headings and the Library of Congress Classification System to develop a common list of subject areas that closely parallels, but simplifies, the Research Libraries Group conspectus program and the North American Collections Inventory Project of the Association of Research Libraries. The result has been the production of more uniform collection depth descriptions for the members' holdings, which will benefit current and future researchers.[36]

The participants in the Consortium of Popular Culture Collections in the Midwest have clearly taken steps beyond the rhetoric of cooperation. All of the members recognize the plethora of popular culture materials available for collecting; the reality of limited space and declining resources; the questioning of the legitimacy of popular culture collections; the problems in cataloging, preserving, and housing material in non-traditional physical formats; and the competition for popular culture materials from other institutions, collectors, and dealers. Such recognition and promised cooperation bode well for the future, not only for the members of the Consortium, but for other librarians who seek, to paraphrase Ray Browne, the stuff of what we are.

References

1 "Bowling Green's Pop Culture Attic," *The Blade* (Toledo, Ohio), March 3, 1974.

2 Christopher D. Geist, Ray B. Browne, Michael T. Marsden, and Carole Palmer, *Directory of Popular Culture Collections* (Phoenix, AZ: The Oryx Press, 1989).

3 Ibid., 780, 792.

4 "Pop Goes the Culture and Professor Ray Browne Never Weasles about His Love of It," *People Weekly*, July 11, 1977, 35-36.

5 John S. Baky, "Truthful Lies: Popular Culture and Special Collections," *Popular Culture in Libraries* 1 (1992): 54.

6 Geist, et al., *Directory of Popular Culture Collections*, ix.

7 Baky, "Truthful Lies," 54-55.

8 Ray B. Browne, "Librarians at the Crossroads: A Perspective on Libraries and Culture," *Drexel Library Quarterly* 16 (July 1980): 20.

9 B. Lee Cooper, "Information Services, Popular Culture, and the Librarian: Promoting a Contemporary Learning Perspective," *Drexel Library Quarterly* 16 (July 1980): 33.

10 Gordon Stevenson, "The Wayward Scholar: Resources and Research in Popular Culture," *Library Trends* 25 (April 1977): 790.

11 "Bowling Green's Pop Culture Attic."

12 Janette Fiore, "Popular Culture and the Academic Library: The Nye Collection," *Drexel Library Quarterly* 16 (July 1980): 57.

13 Edith Mayo, "Connoisseurship of the Future," in *Twentieth-Century Popular Culture in Museums and Libraries*, ed. Fred E. H. Schroeder (Bowling Green, OH: Bowling Green University Popular Press, 1981), 23.

14 Geist et al., *Directory of Popular Culture Collections*, ix.

15 Cooper, "Information Services, Popular Culture and the Librarian," 33.

16 Wayne A. Wiegand, "The Academic Library's Responsibility to the Resource Needs of the Popular Culture Community," in *Twentieth-Century Popular Culture in Museums and Libraries*, ed. Fred E.H. Schroeder, 197.

17 In a forthcoming article in *Popular Culture in Libraries*, the author has outlined several other maxims for the librarians of popular culture.

18 Michael Schudson, "The New Validation of Popular Culture: Sense and Sentimentality in Academia," *Critical Studies in Mass Communication* 4 (March 1987): 51.

19 Stevenson, "The Wayward Scholar," 783; Mark Gordon and Jack Nachbar, *Currents of Warm Life* (Bowling Green, OH: Bowling Green University Popular Press, 1980), 40; Barbara Moran, "The Popular Culture Quandary, A Survey of Faculty Needs," *Collection Building* 5 (Spring 1983): 13.

20 Stevenson, "The Wayward Scholar," 779.

21 Wiegand, "The Academic Librarian's Responsibility to the Resource Needs of the Popular Culture Community," in *Twentieth-Century Popular Culture in Museums and Libraries*, ed. Fred E. H. Schroeder, 191.

22 Stevenson, "The Wayward Scholar," 791.

23 Fiore, "Popular Culture and the Academic Library," 57.

24 Janet K. Schroeder, "Studying Popular Culture in the Public Library: Suggestions for Cooperative Programs," *Drexel Library Quarterly*, 16 (July 1980): 65.

25 Ray Browne, "Libraries at the Crossroads: A Perspective on Libraries and Culture," *Drexel Library Quarterly* 16 (July 1980): 20.

26 Wayne A. Wiegand, "The Academic Library's Responsibility," 191; Wayne A Wiegand, "Taste Cultures and Librarians: A Position Paper," *Drexel Library Quarterly* 16 (July 1980): 1-10; B. Lee Cooper, Michael Marsden, Barbara Moran, Allen Ellis, "Popular Culture Materials in Libraries and Archives," *Popular Culture in Libraries*, 1 (1992): 12.

27 Stevenson, "The Wayward Scholar," 780.

28 *Encyclopedia of Associations* (Detroit, MI: Gale Research Inc., 1992).

29 See Stevenson, "The Wayward Scholar," 806-807, for a fine discussion of the relationship of collectors to popular culture materials and the libraries which would collect them.

30 Wiegand, "The Academic Library's Responsibility," 8.

31 See B. Lee Cooper et al., "Popular Culture Materials in Libraries and Archives," for comments of Marsden and Moran, 11, 12.

32 Schroeder, "Studying Popular Culture," 70-71.

33 Peter Berg, Lucy Caswell, and Brenda McCallum, "Consortium of Popular Culture Collections in the Midwest: Prospectus," *Popular Culture in Libraries* 1 (1992): 91-99.

34 Ibid.

35 Unpublished transcript, Popular Culture Libraries Retreat, November 16-17, 1988, Mohican State Park, Ohio, 41; in possession of the Popular Culture Library, Bowling Green State University.

36 Berg et al., "Prospectus," 95-96.

Consortium of Popular Culture Collections in the Midwest

Prospectus

Statement Of Purpose

The Consortium of Popular Culture Collections in the Midwest is a regional networking effort with a special focus on subject areas related to the popular arts and the mass media. While the founding libraries of the consortium share a collecting focus in many related subject areas, their geographic proximity offers practical and cost-effective opportunities for collaboration and resource sharing. Through inter-institutional cooperation, the consortium will develop joint projects to promote the common goals of member institutions and enhance local programs, priorities, and strengths. The following selections of this prospectus outline the history, background, rationale, proposed objectives, and funding implications of the consortium. These projects will include but not be limited to, collection development and evaluation, promotion, access, and preservation.

Objectives

Many of the proposed consortium objectives are built on long-established cooperative practices, such as trade and exchange transactions and donor referrals, which have been carried out informally for many years. Others represent new collaborative initiatives that depend upon the organizational framework of the Consortium of Popular Culture Collections in the Midwest for their implementation. Together the participating libraries seek to strengthen and expand each of these important library functions through a variety of programming opportunities which include the following:

Collection Development:

The consortium will promote the regular exchange of institutional collection policies, accession lists, desiderata lists, serial lists, and newsletters, in addition to holding annual meetings to discuss acquisitions and collection development.

Consortium libraries will assist in serving the collection needs of other members with coordinated exchanges of duplicate or unwanted items.

Donors who wish to donate materials to one library will be referred when those items are appropriate to another which collects in that subject area.

The solicitation of grant funding for collection development in specific areas on a consortium-wide basis will be enhanced through joint proposals of member libraries.

Access:

1. The consortium will share finding aids for individual collections, and will consider developing joint subject-specialized guides to member holdings for better national and international access.
2. The consortium will develop cooperative microcomputer-based finding aids for greater user access to non-traditional primary materials.
3. The consortium will take a leading role in establishing guidelines for bibliographic access to popular culture collections through self-sponsored programs, as well as through participation at national library and archives conferences.
4. The consortium will promote discussion of the issues relating to cataloging popular culture materials with a special emphasis on improved access by subject and physical format.
5. The consortium will promote enhanced on-line bibliographic description of holdings for better access to unique items and to expedite their processing.
6. The consortium will work to establish a more systematic user referral network among member libraries.
7. The consortium will formalize an agreement by which materials from one institution will be lent to another for the on-site use of researchers.

Promotion:

The consortium will establish a wide variety of programs to promote the importance and use of popular culture collections. These might include:

— cooperative travelling exhibits
— sponsorship of working papers and topical studies
— flyers with locations, hours, and other pertinent information for all member libraries
— conferences to discuss the role of popular culture collections in scholarship
— grant funding to establish fellowships for the purpose of research at member collections.

Preservation:

The consortium will provide a forum through workshops and conferences to discuss the problems of preservation as they pertain particularly to popular culture materials.

The consortium will share information about preservation problems and remedies which may help preserve endangered popular culture collections nationwide.

The consortium as a cooperative may submit funding proposals for grants to assist in the preservation of materials at member libraries.

July 1990

Heartaches by the Number: Cataloging Country Music

by Linda Gross

The Country Music Foundation (CMF) is probably best known to the public as the organization that runs the Country Music Hall of Fame and Museum in Nashville, Tennessee. More than 300,000 visitors tour the popular museum each year, but few tourists realize the wealth of research materials tucked away beneath them in the museum's basement.

The Country Music Foundation Library and Media Center is a dream come true for fans, journalists, and music scholars who want to research nearly any aspect of country music, past or present. It is managed by the CMF's Research and Collection Division, which is also responsible for all of the instruments, costumes, artwork, and memorabilia on display in the museum. The library houses the largest collection of country music recordings in the world—over 150,000 items—documenting a wide range of popular music styles related to country music and its antecedents, including ballads, bluegrass, blues, Cajun, cowboy, fiddle tunes, gospel, hillbilly, honkytonk, and rockabilly music. The CMF also maintains a comprehensive print collection containing thousands of books, periodicals, songbooks, sheet music, films, and videos, as well as a vertical file of newspaper and magazine clippings, artist biographies, and publicity materials on 1,200 subjects. In addition to these commercially produced items, the CMF also has a large body of unpublished materials including correspondence, scrapbooks, and recording contracts. This article will focus on the published materials, which make up the largest part of the CMF collection, and which are also more likely to be found in other libraries.

The library is a non-circulating research collection, open four days a week to anyone by appointment. A reference librarian is available to assist researchers by providing access to materials which are housed in closed stacks. In 1991 the library served more than eight hundred readers, responded to twenty-four hundred reference calls, and answered some four hundred pieces of correspondence. In addition, the CMF staff uses the collection for various commercial projects such as the *Journal of Country Music*; the pictorial history, *Country: The Music and the Musicians*, compiled by the Foundation; and numerous recording projects for record labels such as RCA, MCA, and the Foundation's own reissue label, CMF Records.

Providing Access

How does the library staff locate materials in this extensive collection? Many phone callers apparently assume that librarians just punch requests into a massive computer system and that the answers magically appear in a matter of moments. This is not the case. Instead, the three librarians on the staff rely on their own skills and knowledge. The rest of the Research and Collections staff, which includes the Deputy Director (a trained folklorist), an audio-visual engineer, an oral historian, a curator of artifacts, and a researcher who also acquires rare materials for the library, are consulted when additional expertise is needed. As in most libraries, the staff's own knowledge is supplemented by various indexes, catalogs, and arrangement schemes that provide access to the collection.

Sheet Music and Photographs

Access to the sheet music collection is provided in a straightforward manner—it is simply filed alphabetically by song title in four vertical file cabinets. To save wear on the music pages, some of which are fragile, the staff maintains card files, with entries by song title and by composer. Patrons are asked to consult the card files rather than browse the file cabinets. Another card file indexes illustrations that appear on the covers of the sheet music. Both persons and subjects are noted. This index can be useful in locating a rare image of an obscure artist or composer. Occasionally the library receives unpublished song manuscripts; these are interfiled with the published sheets unless they belong to a special collection that will be kept together.

The library's collection of over thirty thousand photographs is also kept in vertical files, arranged alphabetically by the name of the person featured in the photograph. There is no accompanying index for photographs. In some cases, photocopies of photographs are made to place in more than one file folder. In most cases, however, the original photographs are in the file and these may be consulted by patrons only in the presence of library staff. In an attempt to limit the handling of original photographs and to create subject access, the CMF explored the possibility of scanning the photographic images into a computer for storage on compact disc. The scanned images could be given one or more subject headings, and library patrons and museum visitors would be able to view the images on a computer instead of handling the photographs. The staff then would pull an original photograph only when necessary to make a copy for research or for publication, thus preserving the originals. The Foundation hopes to have this technological ability within the next few years.

Film and Video

A more complex method is used to locate materials in the CMF film and video collection. This collection includes short country music videos, documentaries, full-length feature films, videos of televised country music specials and awards shows, and other television shows on film. This collection is growing rapidly and access methods have not kept pace with acquisitions. The CMF employs a full-time audio/video engineer to restore and remaster old sound recordings for the library and the CMF record label. In addition, this person is responsible for overseeing the film and video holdings in the collection. For many years, he relied on his memory, supplemented by an accession log, to retrieve footage requested by researchers. In 1989,

a first attempt was made to improve access to this collection by entering the information from the handwritten log into a computer file, using Dbase. For each recording the following information was entered: title (of program), format (VHS, 1/2 inch, 16mm, etc.), source (raw footage, taped from film, etc.), and genre (movie, award show, documentary, television series). A summary with additional information, such as date, performers, or source of the footage, was also entered. This index is not complete for research needs, but it serves as a skeletal description of materials available. The CMF occasionally employs interns to view films and fill out forms that list information such as the performers, songs, directors, and producers of each film. Future plans include assigning each film or video an accession number and indexing by title of the work, performers, and song titles.

Songbooks and Periodicals

The CMF's collection of approximately five thousand songbooks is accessioned by assigning a songbook number, or "SB," to each book, and then creating catalog cards for two categories: songbook title and artist. Songbooks are no longer bound but are stored in acid-free pressboard folders, which protect the volumes and allow easier photographing of illustrations. A simple index was created for the songbooks by photocopying the table of contents from each book, indicating the "SB" number on the photocopy, and filing the sheets by artist name in three large notebooks. The Foundation plans eventually to have an index for each song in every songbook.

Another future project is to index articles in the Foundation's extensive collection of popular music periodicals. The Foundation currently subscribes to over 450 titles and has over 2,000 bound periodical volumes covering a wide variety of popular music genres. Aside from the most general music periodicals which are indexed in *Music Index* or the *Popular Music Periodicals Index* and a few periodicals that have their own indexes for in-house use such as *Goldmine* or *Bluegrass Unlimited*, most of the Foundation's unique periodical titles are not indexed. The latest issues of twenty-five of the most-consulted titles are displayed in the library reading room. While staff members occasionally have to rely on their memories to recall which artist may have been featured in which of those magazines, a better system was developed at CMF some years ago for the publication *Country Song Roundup*. Beginning with the first issue in 1949, and continuing until 1980, the reference librarian kept a card file indexing feature articles that appeared in each magazine. This practice was discontinued because of other demands on staff time, but an index of this type is a worthwhile project for frequently used, unindexed periodicals.

Monographs

The collection of approximately seven thousand books is cataloged conventionally using a modified Dewey Decimal System and Library of Congress subject headings. Catalogers keep a notebook of Library of Congress headings that have been used. The Head of Technical Services uses a Macintosh SE/30 computer and the software program called MacCards (produced by Caspr) to create catalog cards. Because of the small staff and the large backlog of books to be cataloged, the CMF uses a basic level of cataloging which does not include the physical description of the book or notes. Only a few subject headings are assigned. Unlike many research or academic libraries, the CMF keeps book jackets, protected with polyester plastic covers, on the books to preserve any photographs or illustrations that may be useful to researchers.

Newspaper Clippings

Another unique, valuable research tool is the library's vertical file of newspaper clippings and publicity releases. For many years the library subscribed to a newspaper clipping service. For a fee, the service scanned thousands of newspapers nationwide for items related to country music and

Exterior of the Country Music Hall of Fame and Museum: "both tourist attraction and home to a large and diverse research collection on country music."

sent relevant articles to the CMF. These articles were sorted and put into vertical files by library staff. When the files were full, and the budget allowed, the articles were sorted by date and filmed on microfiche. In 1990, when the cost of the subscription, staff time, and microfilming became too great, the Foundation reduced the number of papers that the clipping service scanned and instead began subscribing to several full-text newspapers via online databases. DATATIMES, VU/TEXT, and DIALOG now provide staff and patrons access to current information about musicians and music trends from many newspapers, and the list of papers that the clipping service reads has been narrowed to a select few. Biographical information and publicity materials about various artists are still collected and interfiled with the newspaper clippings in the vertical files. There is a computer printout of subject headings used in the files. Before the literature on an entertainer or group is prolific enough to merit a separate file, it is assigned to a miscellaneous file, roughly sorted only by letter of the alphabet.

Sound Recordings

The largest body of materials in the CMF collection, and among the most consulted, is the collection of 150,000 sound recordings. The collection includes a variety of media from wax cylinders to compact discs; all items are stored in a large room filled with custom-built cabinets. The current method of access to the sound recordings is the most complex and unique feature of the CMF library. The manual method of access to the sound recordings is being replaced by an automated song title index that will provide in-depth information about the collection.

In both manual and automated systems, each sound recording is assigned a "recorded disc number," or "RD" number, as it is added to the collection. For LPs, the RD number would be, for example, RD-33-12-24476; the number 33 for rpm speed, and 12 to indicate twelve inches diameter (45s are "RD-45-7" and 78s are "RD-78-10.") Compact discs have been assigned "CD" numbers, and cassettes, "CS" numbers.

As they are acquired, the LPs and 45s are temporarily filed in alphabetical order by record label name and issue number. At the end of each year, sequential RD numbers are assigned to this order. A computer-generated label with the RD number on it is placed on the record jacket for LPs; for 45s the RD number is printed directly on acid-free sleeves. The sleeve for each 45 also includes the record label name and issue number.

The collection of 78s is also arranged by label and issue number. These, too, have been assigned RD numbers and are housed in acid-free sleeves with the RD number printed directly on them. The collection is nearly complete; the few additions each year are simply assigned a sequential RD number.

The method for gaining access to each of these formats differs. For LPs, there are catalog card files arranged first by artist, then by record label and issue number. The information on the cards includes the album name and the corresponding RD number. For those LPs with various artists (for example, the *Fifty Year History of Country Music*), there is also a card file arranged by title. Cassettes and compact discs are treated the same way as LPs. There is a card file for each format, organized by artist or title of the release.

Currently there is no access to individual song titles in the LP or 45 collections and, for 45s, no artist index. Instead, the staff rely on a wide range of discographic sources from periodicals, record catalogs, and books to link a song title with a specific record label and issue number.[1] After finding the label information, the next step is to consult twenty-one large notebooks maintained and continually updated by the Head of Non-Print Cataloging. These notebooks contain label names and the whole range of issue numbers for the 45s released by each label. Next to the issue number of recordings owned by the library is the CMF's corresponding RD number. As new 45s are accessioned, new RD numbers are assigned and entered into the correct notebook. Some small independent labels may have only three or four releases, while a large label like RCA, which has been producing 45s for many years, has its own notebook. There is a similar set of six notebooks for 78s. Again, discographic sources must be consulted in order to find the recordings of a particular song or artist.

This system works well for researchers who have done preliminary discographic research, but it can prove frustrating to the casual reference caller who wants to know who sang an obscure song and whether it is available on a recording. It is even more frustrating that there is little access to other recorded items in the CMF collection, such as radio transcriptions, non-commercial reel-to-reel tapes, and rarer formats such as cylinders and wire recordings.

For many years, the Foundation planned a computer index to all of its sound recordings. It also considered joining OCLC for cataloging the sound recordings. Instead, because of the amount of unique material in the CMF collection, and in order to have better control over data fields, the Foundation decided to create its own in-house database.[2] An application to the National Endowment for the Humanities for a grant to pay for an outside firm to design this database, and to pay workers to input the information, was not funded, in large part because the Foundation decided not to join a national network. Following this rejection, the Foundation decided to undertake the project on its own. The Head of Information Management, who assists with all computer projects at the CMF, consulted librarians and other staff and developed a song title index using the Foxbase program and a Macintosh II CX computer. Foxbase is a relational database program that allows each song title to be connected with the performers on each track of a sound recording. The fields include artist, song title, album name, record label, issue number, date of release, a code that indicates format, and "RD" number. The Head of Non-Print Cataloging entered codes for over ten thousand record labels and full database records for nearly two thousand compact discs and over a thousand 45s.

The CMF is now evaluating this database. Initial results indicate disappointment with the speed of retrieval, and the Foundation is considering whether a faster computer, or even a non-relational database, might solve this problem. Staff still expect this database to become the focal point of the entire collection and dream that one day patrons will be able to search the database for any country musician, find a list of books and magazine articles about the artist, sound recordings (s)he has made, and photographs, film, or video clips. Until that goal is reached, staff continue to sort, file, catalog, index, and remember. They feel fortunate to be able to work with such a fascinating collection of music materials.

References

[1] Some examples of discographic sources are *Joel Whitburn's Top Country Singles, 1944-1988* by Joel Whitburn (Menomonee Falls, WI: Record Research, 1989); *Music Master* by Paul Mawhinney (Pittsburgh, PA: Record-Rama Sound Archives, 1983), and *Blues and Gospel Records, 1902-1943* by Robert M. W. Dixon and John Godrich (Chigwell, England: Storyville, 1982).

[2] Other libraries may choose to catalog their sound recordings and other audiovisuals through OCLC or another online cataloging system. Those who make that choice will find the following titles useful: Sanford Berman, ed., *Cataloging Special Materials: Critiques and Innovations* (Phoenix, Ariz: Oryx Press, 1986); Carolyn O. Frost, *Media Access and Organization: A Cataloging and References Sources Guide for Nonbook Material* (Englewood, Colo.: Libraries Unlimited, 1989); Deanne Holzberlein, *Cataloging Sound Recordings: A Manual with Examples* (New York: Haworth Press, 1988); and JoAnn V. Rogers with Jerry D. Saye, *Nonprint Cataloging for Multimedia Collections: A Guide Based on AACR2*, 2d ed. (Littleton, Colo.: Libraries Unlimited, 1987).

Preserving Popular Culture

by R. Neil Fulghum

The North Carolina Collection, a special collection in Wilson Library at the University of North Carolina at Chapel Hill, is the largest single research collection in the nation devoted to one state. Tracing its history on campus to 1844, the North Carolina Collection pursues its mission of acquiring literature either written about North Carolina or material written by North Carolinians. The collection contains over a quarter of a million items. Printed materials, such as books (116,945) and pamphlets (76,634), constitute the great majority of the collection.[1] *However, the collection also includes microforms, sound recordings, films, videos, an extensive photographic archives, and nearly 12,000 historic properties, such as antique furniture, oil portraits, framed prints and drawings, statuary, North Carolina currency, and university "keepsakes." Many of these artifacts are displayed in the new North Carolina Collection Gallery where they complement printed material in short- and long-term exhibitions.*

Scattered throughout the North Carolina Collection's holdings are many items that would be classified as examples of popular culture. These include paperback romances, science fiction, detective novels, and biographies of sports figures such as Michael Jordan, Jim "Catfish" Hunter, and stock car racer Richard Petty. The collection has phonograph albums by pop vocalist James Taylor, comedians Jackie "Moms" Mabley and Andy Griffith, and television personality Charles Kuralt. Memorabilia of Carolina's basketball triumphs, such as commemorative pop drink containers and films, also have a place in the collection.

We should preserve the "vulgar" as well as the sublime, the ephemeral as well as that thought to be enduring, and let future scholars decide what is worthwhile and what items best show the evolution or our society.

In 1933 the German writer Hanns Johst wrote in *Schlageter*, "When I hear the word 'culture' I reach for my revolver."[2] Today many librarians may have the same impulse when faced with the tasks of cataloging, preserving, circulating, or exhibiting the growing body of material classified as popular culture. While academics and cultural philosophers debate the relative importance of popular culture, it is librarians who must deal directly and daily with the real problems of allocating shelf space for their institutions' collections of popular culture material, organizing those acquisitions, and preserving them.

Today librarians may consider any of three courses of action when confronted with popular culture items in their collections: discard them; box and forget them; or care for them and, as much as possible, extend their lives and availability to the public. It can be argued that historically and ethically speaking, all cataloged materials in a library collection should be valued equally when considering their long-term care and handling, since all are potentially important documentation of our past. We should preserve the "vulgar" as well as the sublime, the ephemeral as well as that thought to be enduring, and let future scholars decide what is worthwhile and what items best show the evolution of our society. In reality, though, financial constraints, limited supplies, cramped facilities, intellectual elitism, and accompanying collection biases among staff result in the establishment of priorities when allocating money for preservation. Decisions must be made between archival and non-archival holdings, what to save and what to let perish without intervention. For small local or regional libraries — libraries that consider their holdings to be primarily circulating collections and not archival in status — such realities make ludicrous the purist's demand that all materials be treated equally. These libraries cannot treat a pulp copy of a recently published science fiction novel as they would the library's unique copy of a local history pamphlet or first edition of Thomas Wolfe's *Look Homeward, Angel*. Time has demonstrated, however, that the common eventually becomes scarce, and that items initially regarded as "vulgar" popular culture can become classics. For example, Johann Goethe's morbidly romantic *The Sorrows of Young Werther* or Pierre Choderlos de Laclos's titillating *Dangerous Liaisons* could have been considered vulgar by late eighteenth-century European intellectuals. And in today's American history museums, curators would pay handsomely, or gladly exchange several of their Confederate officers' uniforms, for the much rarer butternut jacket of a lowly Rebel private. What was once mass produced is now frequently the scarcest and most coveted.

Another reality to consider when debating whether to collect and preserve popular culture is that many library patrons do not distinguish between "high" culture and pop culture. The exhibition of popular culture items can be important, for the long-term preservation and proper exhibition of popular culture materials can attract a wide audience, lead to the donation of other collections, and generate support for library projects. Yet, popular culture material obviously mishandled in a library or carelessly shelved or exhibited may cause visitors, researchers, and potential donors to question the general care given to collections by library staff. It should therefore be emphasized to staff that the life of ***all*** material, even that doomed to acidic

disintegration or perceived as ultimately expendable, can and should be extended by following basic preservation procedures and by being mindful of the particular environmental and security conditions in one's own institution.

Environment

The first and most important preservation concern in shelving or exhibiting any material remains environmental stability, with attention focused on light, temperature, and relative humidity. No professional librarian should be ignorant of acceptable environmental parameters or ignore basic environmental problems. The life of all materials should and can be extended by careful handling and by properly adjusting, even slightly, stack and exhibit area environments.

Light in any form damages library material to some degree. The librarian's goal should be to minimize damage to the extent that the institution's budget, public-access policies, and architectural design will allow. Two types of illumination, natural and artifical light, affect collections in nearly every institution. A spectrum of light, which is measured in nanometers, is generally divided into short and long wavelengths, from ultraviolet to visible to infrared ranges. The ultraviolet (UV) portions—those shorter waves under 400 nanometers—do the greatest damage to paper, inks, leather, textiles, photographic emulsions, and other media.[3] Daylight has the most UV that may leak, filter, or pour into reading rooms, shelf spaces, and exhibit areas through windows, glass doors, or skylights. A light source's ultraviolet radiation, its intensity of illumination, and its heat concentrations are the chief concerns. These conditions accelerate the oxidation and deterioration of organic material, causing them to fade, harden, crack, or undergo some other deformation in a relatively short time. Cheaper, uncoated papers and inferior inks are particularly vulnerable to ultraviolet radiation. Publications on newsprint, such as comic books, turn yellow and their acidic papers rapidly deteriorate with exposure to ultraviolet. The damage incurred by a home-delivered newspaper sitting in one's driveway under a single day's sun demonstrates the results of such exposure. Even small doses of ultraviolet over an extended amount of time will have the same telling effects.

What was once mass produced is now frequently the scarcest and most coveted.

Sunlight entering a building can be either filtered or entirely blocked out by painting or covering the interiors of windows with opaque panels or adhesive films. Lightweight, rigid foam material sandwiched between moisture-resistant surfaces (for example, Gatorfoam® made by International Paper Company) is doubly effective—it blocks light and it insulates. Painting or using opaque panels is preferable to installing drapes or blinds, since drapes and blinds are very efficient dust collectors.

Often, however, it is not possible to cover a window completely because patrons and staff need visual access to a building's exterior. Special transparent, adhesive films with UV-filtering capability can be applied to window glass, although bubbling in such films sometimes occurs during application and cracking or "crazing" in the film may be evident after several years of exposure to daylight and seasonal temperature extremes. More expensive, clear plastic filtering panels, such as Plexiglas® or Oroglas UF-3® (available through Rohm & Haas Company and other companies) are the preferred and more durable method of filtering the harmful natural UV light. These heavier plastic panels can be cut to fit any window and attached to window interiors with hooks-and-loops or Velcro® strips on the panel's edge or frame. Such UF-3 panels have been installed over the four large twenty-four-pane windows in the North Carolina Collection Gallery's main exhibit area. These panels effectively filter out over ninety percent of daylight UV, and because they were installed with Velcro, it is fairly simple to replace or clean them. The panels also act as storm windows, creating a buffering air space between the original window and the panel insert.[4]

The illumination of collections areas and exhibit cases with artificial lights also creates preservation problems. Both UV radiation and radiant heat can damage stored or exhibited materials. The intensity of both incandescent and fluorescent lamps should always be adjusted, with their wattages minimized as much as possible. It is a mistake, especially when lighting case interiors, to consider fluorescent lamps safe from heat buildup. While fluorescents are often considered a cooler light source than incandescent fixtures which produce light from a coiled tungsten filament, most fluorescent and incandescent lights of equal wattage emit a nearly equal amount of heat. It is only the elongated shape of fluorescent tubes, which provides more surface area for the diffusion of heat, that accounts for fluorescent bulbs feeling cooler to the touch. Of the two artificial light sources, fluorescent has the added risk of having a much higher proportion of UV. Since incandescent lamps emit comparatively low amounts of UV, it usually is not necessary to filter these light sources. Installing flexible UV-filtering shields, costing approximately $3.50 each, over all fluorescent fixtures in stack or exhibit areas is advisable. If financial constraints prevent a library from shielding all the lamps at one time, staff should establish priorities for shielding and install a series of filters each year, or in stages. For fluorescent lights inside exhibit cases, ***only*** rigid plastic UV-filtering covers, cylindrically shaped with end caps to fit over the fluorescent tube, should be used. These covers filter harmful radiation and, in the event that a fluorescent tube ruptures or shatters, the covers provide added protection for exhibited material by preventing the sudden release of the bulb's phosphor gas and the dispersal of fine bits of glass within the enclosed space.

It is much easier to control lighting than it is to stabilize the temperature and humidity within a library. Many older structures require expensive modifications or entirely new heating and air conditioning systems. Without the aid of expensive thermohydrographs to measure temperature and relative humidity (RH), it is difficult for the librarian to detect from one day to the next slight changes in a room's environmental conditions. Slight but increasing levels of humidity finally reveal themselves in the mold or foxing that begins to blotch paper and grow on phonodiscs and on magnetic tape. Every library, even those that cannot afford sophisticated equipment, should regularly take basic readings of the environment and be aware of the range of its fluctuations and seasonal extremes. Cheaper, less accurate monitors are preferable to no equipment at all. Inexpensive thermometers and RH indicator cards, which change color in response to variations in relative humidity, should be placed in several locations throughout a facility. Humidity indicator cards can be used for years, are available through many suppliers (including Light Impressions and University Products), and cost less than $1.25 each.[5]

To minimize damage to general collections, a library's atmospheric temperature should be set at 68 to 70 degrees Fahrenheit, with a stable relative humidity of 55 percent (+ or - 5%). Although sound archivists recommend slightly drier environments for magnetic tape, consistent RH readings of less than forty percent,

especially when combined with higher range temperatures, will embrittle paper, crack leather bindings, and significantly weaken textile fibers.[6] Consistently low humidity can create static electricity that causes paper and textiles to stick together and abrade. It also causes dust to adhere stubbornly to phonodiscs and other collections. Relative humidity levels above sixty-five percent invite mold growth and mildew.[7] To eliminate humidity concentrations in storage and display cases, portable dehumidifying equipment or reusable water-absorbing agents can be used. A small, perforated container filled with granulated silica gel, a desiccant, cannot significantly affect an entire room's humidity, but it can reduce humidity and provide safer environments for material in confined spaces, such as boxes, drawers, and cabinets. Silica gel costs very little and can be reused indefinitely if baked periodically in an oven at three hundred degrees to remove the moisture it has absorbed.

Every library, even those that cannot afford sophisticated equipment, should regularly take basic readings of the environment and be aware of the range of its fluctuations and seasonal extremes.

Often, simple precautions can prevent moisture damage and foxing. For instance, whenever possible, framed materials (particularly those with overlying glass or acrylic glazing) should not be mounted on a library's interior perimeter walls. These walls absorb and transfer outside seasonal temperatures to the back of framed maps or illustrations. This increases the chance of condensation and moisture build-up within the frame as the heat or cold from the building's exterior interacts with the air conditioned or heated environment of the interior. The moist atmosphere created between the glass and the matted document or picture is a fertile area in which ever-present spores reactivate and mold develops and takes hold. Also, when framing and matting items such as an original pop music score written in pencil, or that prized charcoal portrait of Elvis, one should use only glass. Never install objects produced in these media behind plastic glazing. With environmental changes, acrylic and other plastic coverings often become charged with static electricity, which means that significant amounts of graphite, chalk, charcoal, or other granular media literally can be pulled off the pages and onto the plastic.

Audiovisuals

A growing amount of popular culture material is in audiovisual formats. Permanence is not a characteristic of circulating audiovisual materials or even of archivally stored sound and image recordings. Over time, phonodiscs are scratched, motion-picture film decomposes, and magnetic tape breaks or sheds its oxide coatings. The immediate and most important preservation considerations for music collections are proper storage and climatic control. Gaining a quick, basic knowledge of the respective shelf lives and storage requirements of different sound and image formats can be done by contacting established popular music collections, such as those at Georgia State University and at Middle Tennessee State University. Audiovisual formats have, archivally speaking, a very short life span, and it should be emphasized that the necessary transfer of sound and image recordings to other new formats is a very expensive procedure. Sound archivists consider commercially produced, vinyl phonograph albums far more chemically stable and longer lasting than today's magnetic tape or compact discs. Consequently, the older vinyl recordings of rock-and-roll musician Buddy Holly will probably outlive Madonna's latest compact disc. Magnetic tapes have a projected average life expectancy of only twenty years, as do commercial compact discs due to their very unstable polycarbonate bases. Some tapes, of course, may last forty years, others only five. Film and videotape have the same variances in the quality of material used in their manufacture and in their respective preservation needs. New technologies in archival digital formats may one day extend the life of sound and image recordings to one hundred years. Therefore, all the recorded sounds and all the recorded images of our past await and require transfer to other, more stable audiovisual formats; otherwise, most will likely be lost within one or two generations of time. The instability of this nonprint material demands even greater cooperation and networking between libraries and with museums and other cultural institutions. Expertise must be widely distributed and unnecessary duplication of records avoided in preserving this growing body of material.[8]

Conclusion

Conditions and decisions regarding the acquisition and preservation of popular culture material vary. Regardless of the ultimate decisions and despite budget restraints, all librarians should know the environmental conditions of their institution. No library will ever establish the perfect storage or exhibit environment, nor meet all the preservation needs of its collection and save all of its holdings. Nor will the perfect balance between preservation and public access to a library's holdings ever be found. For their popular culture material, for the good of their entire collection, librarians must put away their revolvers, persevere, and prolong as best they can the life of the records under their temporary care.

References

1 H. G. Jones, *Annual Reports of the North Caroliniana Society, Inc., and the North Carolina Collection* (Chapel Hill: North Caroliniana Society, Inc., 1992), 52.

2 George Seldes, compiler, *The Great Thoughts* (New York: Ballantine Books, 1985), 214.

3 Garry Thomson, *The Museum Environment* (London: Butterworths and Company, 1986), 16-19.

4 S. Thomas Shumate, Jr., "Specifications: Storm Windows for Wilson Library," unpublished bid proposal, 1986, section 0865, p. 3. Facilities Planning Office, University of North Carolina at Chapel Hill.

5 Light Impressions Corporation, *Light Impressions* [supply catalog] (Rochester: Light Impressions Corporation, summer 1992), 44.

6 Alan Ward, *A Manual of Sound Archive Administration* (Aldershot, England: Gower Publishing Company, 1990), 100-101.

7 Per E. Guldbeck, *The Care of Antiques and Historical Collections* 2d ed., rev. and expanded. (Nashville: American Association for State and Local History, 1985), 22.

8 Interview with Michael Casey, Sound and Image Librarian, Special Collections, University of North Carolina at Chapel Hill, July 7, 1992.

All Readers Their Books: Providing Access to Popular Fiction

by Duncan Smith

Reading: A Portrait

Robert Coles opens his book, *The Call of Stories: Teaching and the Moral Imagination*, with a sentence that describes a significant image from his childhood: "This book began in hearing my mother and father read to each other from novels by George Eliot and Dickens and Hardy and Tolstoy during my elementary school years."[1] These words provide us with a very romantic image of reading. Coles's childhood memory, however, presents a very complex process. A close examination of his description reveals two people who are intimately involved in each other's lives. These two are not only interacting with texts, but they are also sharing their involvement with each other. One can imagine the setting in which this exchange takes place. One can see a comfortably furnished, early twentieth-century living room and imagine these two people settling into a leisurely evening of sharing their love of the world's great books. Coles's description of reading is an important one. It is the description of reading with which the profession is most comfortable. It is also a description of reading that belongs increasingly to the past.

Support for this last statement can be found in Paul Gray's review of Charles Palliser's *The Quincunx*. *The Quincunx* is a 778-page novel that received considerable critical acclaim when it was published by Ballantine Books in 1990. A major reason for this attention was that the book imitates the novels of George Eliot, Dickens, Hardy, and Tolstoy in its detailed plotting, large cast of characters, size, and measured pace. The concluding statement of Gray's review provides a reason for the decline of the type of reading portrayed by Coles:

> Victorian novels were not brisk because people had plenty of time to spend with them. Now it is difficult to go home after work, put some wood in the fireplace, light candles or gas lamps, and settle in for a long, peaceful evening.[2]

Gray's statement indicates that a relationship exists between readers of a particular time, the reading of that time, and its literature. The nature of this relationship has been discussed in such works as John G. Cawelti's *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture* (Chicago: University of Chicago Press, 1976) and Thomas J. Roberts's *An Aesthetics of Junk Fiction* (Athens: University of Georgia Press, 1990).

If libraries in general, and public libraries in particular, are to serve their constituencies in the final years of the twentieth century, they must expand their understanding of the readers, the reading, and the literature of our time. This does not require abandoning the image of reading that Coles portrays. It does require us to see the breadth of reading that is taking place around us. Along with this expanded vision, we must also develop an appreciation for the benefits and pleasures derived from the wide range of behaviors we have categorized as "reading for pleasure."

Snapshots From Our Time

Janice Radway and Jane Tompkins provide us with images of reading from our time. Neither Radway nor Tompkins presents a complete picture of the entire range of reading that is present in today's culture. They do, however, provide glimpses of how certain types of literature fit into the lives of particular groups of people. Radway focuses on women who read romances, while Tompkins examines Westerns and the occupants of a homeless shelter who read Westerns.

Radway's *Reading the Romance: Women, Patriarchy, and Popular Literature* (Chapel Hill: University of North Carolina Press, 1984) is an ethnographic study of a group of women who are devoted fans of the romance genre. Most of the women described in Radway's study were married and mothers. All except one had earned a high school diploma, and forty-three percent of her sample had some college education.[3] Radway's study describes the daily lives of these women, lives filled with the "tyranny of busyness." The women are supermoms — housekeepers, cooks, chauffeurs, nurses, mothers, wives, and, in some cases, part-time workers who contribute to the family's financial resources. All of these activities are "other" focused.

When the women in Radway's study were asked why they read romances, the two top reasons given were for simple relaxation and because "reading is just for me; it is my time."[4] Radway also discovered that "an intensely felt but insufficiently met need for nurturance drives these women to repeated encounters with romance fiction."[5] While they read a great many novels each year, the women do not passively accept whatever the publishing houses offer. They have clear-cut ideas about whether a specific romance is "good" or not. More significant, however, is Radway's statement about the benefit these women derive from reading these novels:

> Although Dot and her customers cannot formally identify the particular features of the romantic fantasy that are the source of its therapeutic value to them, they are certain, nonetheless, that the activity of romance reading is pleasurable and restorative as well.[6]

Jane Tompkins's *West of Everything: The Inner Life of Westerns* (New York: Oxford University Press, 1992) provides another view of reading in our time by focusing on the evolution of the Western as a genre. Where Radway studied the readers themselves, Tompkins examined the cultural and social forces that created and popularized the Western. Her unique view of the cultural reason behind the Western and its popularity is summed up when she states:

> The Western doesn't have anything to do with the West as such. It isn't about the encounter between civilization and the frontier. It is about men's fear of losing their mastery, and hence their identity, both of which the

Western tirelessly reinvents.[7]

One of the most interesting parts of Tompkins's work is her description of how the works of one Western writer affect a man she came to know while doing volunteer work in a homeless shelter. The name she gives this man is "Santos." Santos was a Chiricahua Apache. At the time of his meeting with Tompkins, Santos was about to return to his reservation to run for tribal chief. He had read many Westerns and was a devoted fan of Louis L'Amour. When Tompkins and Santos discussed the date of L'Amour's death Tompkins realized that:

> Santos cares about this date more than I do, even though I write about L'Amour, because for him L'Amour was more than a subject for contemplation, more than an author. He'd read all of L'Amour's novels five times. He had spent a lot of time in the world L'Amour invented. He knew it well, had lived it in his mind, and had also seen it and lived it in his life. Santos, like L'Amour, had been a wandering man and, like L'Amour and Grey, seemed to be one of those for whom the relation between reading and living was incredibly close.[8]

These snapshots from our time balance Coles's portrait of reading. In all three cases, individuals chose to interact with a particular set of texts because the texts satisfied some need in their lives.[9] The Coleses shared books that both enjoyed. They found pleasure not only in reading a text but also in sharing it. For the women in Radway's book and the man in Tompkins's studies, individuals from our own time, the reading experience and the chosen texts are different. In these two cases, texts are selected that allow the individuals to explore and satisfy internal, personal needs. For the women in Radway's study, it is a need to nurture themselves by making time for themselves and by reading texts in which a caring, giving woman eventually receives her reward. For the man in Tompkins's study, it is an opportunity to have his world validated and confirmed through a text that explores a land he knows very well. It is both difficult and dangerous to speculate about which texts meet the highest need or which serve the highest purpose. To do so would involve judging not only the value of the texts, but also the worth of the individuals who read them. Both types of judgment are inappropriate for a democratic society and for a profession with democratic ideals.

A library participates in the democracy of readers to the extent that it provides access to the materials that readers want to read.

Meeting the Needs of the People

A library participates in the democracy of readers to the extent that it provides access to the materials that readers want to read. Providing access includes selecting materials, organizing materials for ease of use, responding to requests for these materials and for information about them, and, finally, promoting their use. These tasks are common to all types of materials in all libraries. Popular fiction, however, provides libraries with some special challenges. The remainder of this article elaborates on these challenges.

Prior to discussing each task in detail, it is important to make a distinction between passive and active strategies as they relate to access. Passive strategies are those that involve little or no contact between patrons and library staff. Displays and booklists are passive strategies. Active strategies are those in which library staff interact with patrons. Engaging in a readers' advisory interview or hosting book discussion groups are two active strategies. One way to evaluate a library's effectiveness in promoting access to popular fiction is to examine all of the strategies used in that library. This examination should note which tasks are done occasionally and which are done consistently and the mix of passive and active strategies the library employs.

The first challenge of popular fiction is to identify the materials. The standard reviewing sources used by libraries to select fiction such as *Library Journal*, *Booklist*, *Publishers Weekly*, and *Kirkus Reviews* do not provide adequate coverage of popular fiction in several genres. In *Horror Literature: A Reader's Guide*, Neil Barron reports that in 1988, 446 original fantasy and horror novels were published. Of these 446, *Library Journal* reviewed 45, *Booklist* reviewed 60, *Publishers Weekly* reviewed 125, and *Kirkus Reviews* reviewed 20. In order to get adequate coverage of these two genres, librarians need to consult reviewing sources that focus on the genres. For example, during the same time period *Locus* reviewed 150 titles, and *Science Fiction Chronicle*, reviewed between 200 and 250 titles.[10] A telephone survey of six urban North Carolina public libraries revealed that only one library subscribed to *Science Fiction Chronicle* but that it did not use this publication for selection. Another library subscribed to the *New York Review of Science Fiction*, and the library did consult it for selection purposes.[11] If these six libraries are typical, it can be inferred that it is not standard practice in North Carolina's public libraries to consult genre specific sources for selection purposes.

After material is selected, it must be organized for patron use. Libraries employ two basic strategies in the organization of materials. The first is cataloging, the second is the physical arrangement of materials. Popular fiction provides special challenges to the profession in these two areas. Clare Beghtol includes a thorough discussion of the issues relating to the classification of fiction in her two-part article "Access to Fiction: A Problem in Classification Theory and Practice."[12] Beghtol also notes that libraries have largely ignored the challenge of providing subject access to fiction. However, progress is being made in this area. Two important developments are the publication of *Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.* by the Subject Analysis Committee of the American Library Association's Association for Library Collections and Technical Services[13] and the decision by OCLC to allow certain libraries to add subject headings to bibliographic records for works of fiction contained in OCLC's database.[14]

The lack of subject access to fiction has forced library users interested in popular fiction to rely on browsing to discover new authors and titles of interest.[15] Libraries wishing to promote the circulation of popular fiction must therefore pay particular attention to the shelf arrangement of their collections. Research conducted by Sharon L. Baker shows that libraries with collections of over six thousand titles should consider either separating their fiction by genre or identifying the genre of a specific title through the use of spine-labels.[16] Both methods have been shown to increase the circulation of genre fiction and to alert browsers to authors they might otherwise overlook.[17] The patrons in Baker's study also indicated that these methods made it easier for them to select a book that met their needs.[18] Another pattern for shelf arrangement is mentioned by Mary Kay Chelton. Chelton suggests that libraries should consider arranging their "series romance" titles by series and in numerical order. This arrangement will assist readers in locating the works of a favorite author because series romance publishers list the numbers of an

author's previous work in the author's latest title.[19]

Shelf arrangement is not the only passive strategy available to librarians. Two others are the use of displays and the distribution of booklists. The effectiveness of book displays in promoting the use of library materials has been documented in Sharon Baker's articles "Overload, Browsers and Selection,"[20] and "The Display Phenomenon: An Exploration into Factors Causing the Increased Circulation of Displayed Books."[21] A student of Baker's, Nancy Parrish, has also established that booklists assist patrons in locating authors and titles of interest.[22]

Selection and organization of popular materials are passive strategies for providing access to popular fiction. The provision of readers' advisory services is an active strategy used in many libraries. Joyce Saricks and Nancy Brown define readers' advisory service as "a patron-oriented service for adult fiction readers."[23] This service involves learning about popular fiction and what is appealing about these texts, developing the skills needed for conducting a readers' advisory interview, and becoming familiar with reference sources that provide information on popular fiction.[24] Until recently, becoming familiar with these reference sources meant studying the *Fiction Catalog* (New York: H. W. Wilson Company, 1991). Publishing in this area, however, has increased, and each year several new reference sources for popular fiction are produced. In addition to the *Fiction Catalog*, a librarian interested in promoting popular fiction should consult sources such as the third edition of Betty Rosenburg's *Genreflecting* (Littleton: Libraries Unlimited, 1991) and Neil Barron's *What Do I Read Next?: A Reader's Guide to Current Genre Fiction* (Detroit: Gale Research, 1992). An excellent source for information about the wide range of reference sources covering popular fiction is Sharon Baker's "Aids in Readers' Advisory."[25]

A final way that the library can provide access to popular fiction is through book discussion groups and group programs. In "Let's Talk About It: Lessons in Adult Humanities Programming," Joan C. Durrance and Rhea J. Rubin demonstrate that book discussion groups can be effective in promoting access to popular literature.[26] Through these discussion groups individuals were able to interact not only with specific texts but also with each other. Sharing of reading with other readers is an important part of the reading experience for some patrons. Durrance and Rubin close their article with a quote from one "Let's Talk About It" participant:

> Books have been to me, since I read *Tarzan of the Apes* at about age twelve, as life-sustaining as air, water, and food. Therefore, this series of meetings with my contemporaries has been refreshing, satisfying, and downright stimulating. The interlocking of mind and inquiry has 'made my day.'[27]

An important element in the "Let's Talk About It" program was the focus on popular materials; too often library programming has been confined to the classics. A "Let's Talk About It" program that began at the Durham County Public Library during early 1992 continues this new focus. This program entitled "Mysteries: Clues to How We Think," drew an audience of between fifty and sixty participants at each of its five meetings.[28] A step beyond the mere discussion of genre fiction was reported in "Angle of Vision: Interpreting Contemporary Western Fiction in Public Libraries." This article describes a program that used oral interpreters to perform selections from popular contemporary Westerns. Following the performance, the audience participated in discussions facilitated by scholars; study guides were also available.[29]

Conclusion

Wayne Booth, author of *The Rhetoric of Fiction*, said the following as part of the discussion series on the contemporary Western mentioned above: "Stories are essential to life . . . They are essential in the process that makes us into who we are."[30]

Librarians have a wide range of strategies available to them in assisting individuals striving to become who they are. These strategies vary from the way we arrange books on the shelves to providing a place where readers can meet and actively discuss the reading that matters to them. It is vitally important that we not adhere to one view of readers, or assign value to only one type of reading. To do so is to attempt to re- create the public in our own image. That is not the role of our profession. Our role is to assist people in becoming who they want to be. Providing patrons with the stories they want to read is one of this profession's highest callings; meeting this challenge can be one of its greatest rewards.

*** Author's Note:** *A portion of the title for this article is a paraphrase of S. R. Ranganathan's "Second Law of Library Science." That law is "Every Person His or Her Book!" Individuals interested in learning more about Ranganathan and his laws should consult: Lee W. Finks, "A Centennial Salute to Ranganathan," in* American Libraries *27 (July/August, 1992): 593-94.*

References

1 Robert Coles, *The Call of Stories: Teaching and the Moral Imagination* (Boston: Houghton Mifflin, 1989), xi.

2 Paul Gray, "The Quincunx," *Time* (January 29, 1990): 74.

3 Janice A. Radway, *Reading the Romance* (Chapel Hill: University of North Carolina Press, 1984), 55-56.

4 Ibid., 61.

5 Ibid., 117.

6 Ibid.

7 Jane Tompkins, *West of Everything: The Inner Life of Westerns* (New York: Oxford University Press, 1992), 45.

8 Ibid., 222-23.

9 The work of Radway and Tompkins is paralleled by the work of two librarians. Catherine Sheldrick Ross studied one hundred public library users and what they read for pleasure. Her study provides insight into the relationship between readers and their books, how readers select their books, and what they think about the provision of fiction in libraries. See Catherine Sheldrick Ross, "Readers' Advisory Service: New Directions," *RQ* 30 (Summer 1991): 503-18. In "Unrestricted Body Parts and Predictable Bliss: The Audience Appeal of Formula Romances," Mary Kay Chelton follows Tompkins by giving her view of why one woman reads romances and how libraries can more effectively serve this group of readers. See *Library Journal* 116 (July 1991): 44-49.

10 Neil Barron, ed., *Horror Literature: A Reader's Guide* (New York: Garland Publishing, 1990), 332-33.

11 Telephone survey conducted during July 20-24, 1992, by the author. The following systems were contacted: Charlotte/Mecklenburg County Public Library, Cumberland County Public Library and Information Center, Durham County Library, Forsyth County Public Library, Greensboro Public Library, and Wake County Public Libraries.

12 Clare Beghtol, "Access to Fiction: A Problem in Classification Theory and Practice." Part I, *International Classification* 16 (1989): 134-40; Part II, *International Classification* 17 (1990): 21-26.

13 Subject Analysis Committee, Association for Library Collections and Technical Services, American Library Association, *Guidelines on Subject Access to Individual Works of Fiction, Drama, Etc.* (Chicago: American Library Association, 1990).

14 Judy Quinn and Michael Rogers "OCLC/LC Fiction Headings Project: Too Little, Too Late?" *Library Journal* 117 (February 1, 1992): 14-15.

15 Sharon L. Baker, "Will Fiction Classification Schemes Increase Use," *RQ* 27 (Spring, 1988): 366.

16 Ibid., 374.

17 Ibid.

18 Ibid.

19 Chelton, 49.

20 Sharon L. Baker, "Overload, Browsers, and Selections," *Library and Information Science Research* 8 (October-December, 1986): 315-29.

21 Sharon L. Baker, "Display Phenomenon: An Exploration into Factors Causing the Increased Circulation of Displayed Books," *Library Quarterly* 56 (July 1986): 237-57.

22 Nancy Parrish, "The Effect of a Booklist on the Circulation of Fiction Books Which Have Not Been Borrowed from a Public Library in Four Years or Longer." (June 1986). ERIC Document ED282564.

23 Joyce Saricks and Nancy Brown, *Readers' Advisory Service in the Public Library* (Chicago: American Library Association, 1989): 1. This book also contains an excellent overview of how a library can assist patrons in locating titles of interest.

24 Ibid.

25 Sharon L. Baker, "Aids in Readers' Advisory," *U*N*A*B*A*S*H*E*D Librarian* 74 (1990): 25-28.

26 Joan C. Durrance and Rhea J. Rubin, "Let's Talk About It: Lessons in Adult Humanities Programming," *Public Libraries* 28 (March/April 1989): 90-96.

27 Ibid., 96.

28 Telephone conversation with Pam Jaskot on July 24, 1992.

29 Kristin B. Valentine and Janet L. Jacobsen, "Angle of Vision: Interpreting Contemporary Western American Fiction in Public Libraries," *Public Libraries* 31 (May/June 1992): 145-57.

30 Ibid., 148.

Popular Culture and Libraries: An Overview

by Susan Steinfirst

As a "studiable" phenomenon and discipline, popular culture is only about thirty years old. In 1967 Ray Browne, an English and folklore scholar, went to Bowling Green State University where he formed the Department of Popular Culture and the Center for the Study of Popular Culture and, in 1969, the Popular Press. Also in 1969, the Popular Culture Association was formed. The decade of the 1970s saw "the transformation and growth of the popular culture studies movement from its embryonic stages to the threshold of intellectual maturity," according to Wayne Weigand.[1] Scholarly journals concerned with popular culture began and flourished: from Bowling Green came *The Journal of Popular Culture*, *The Journal of American Culture*, *The Journal of Cultural Geography*, *Clues: The Journal of Detection*, *Popular Music and Society*, and the newer *Journal of Popular Literature*. *Popular Culture Scholar* and *Popular Culture* are two journals unaffiliated with Bowling Green, and *Popular Culture in Libraries*, edited by Frank Hoffmann, has just begun publication.

The period since 1980 has seen a proliferation of secondary sources on popular culture and increased scholarly work in the field. The Popular Culture Association held its twenty-second annual meeting in 1992, hosting twenty-five hundred scholars. The call for papers for the 1993 annual meeting invites papers on culture and religion; eros, pornography and popular culture; film; high school culture; Japanese fiction, prose, and poetry; media bias and distortion; musicals; Operation Desert Storm; Ray Bradbury; the Three Stooges; Vietnam; and working class culture, to name but a few of the topics. There will be a session on libraries and popular culture at the Popular Culture Association, and both ALA and the Modern Language Association (MLA) already have discussion groups on popular culture. In high schools, colleges, and universities, courses dealing with some aspect of popular culture — science fiction and fantasy, film, or mass media studies — have also proliferated. In 1980 Ray Browne estimated that over one million students were studying some aspect of popular culture.[2] Academically, respect has come to popular culture study and research.

Only the oldest among us did not grow up with television, in the classroom and at home, and with music "attached to" our ears. We are a listening and seeing public, as well as a reading public. Television, films, video games, and popular music are enjoyed by all classes of Americans. There is even a crossover among musicians and artists. For example, Yo-Yo Ma recorded an album with Bobby McFerrin, and Bobby McFerrin conducted the San Francisco Symphony. High school students and young adults today are "drenched in popular culture during their out-of-school hours."[3] More and more popular literature is being published, sold, read, and enjoyed by record numbers of people. Libraries have not escaped this. As Gordon Stevenson, a popular culture scholar, has noted, "all libraries are touched by popular culture."[4]

If this is so, why has the relationship between popular culture and libraries been characterized as an "uneasy" one?[5] Why do some public librarians still resist buying best sellers, paperback romances, and popular music, despite the fact that nonusers have said that they do not use the public library because it does not have the material they want?[6] Why don't university and college libraries systematically collect materials to support courses on popular culture and scholars who study it?

The reasons are many and varied. Surely lack of funds, inadequate bibliographic control, the ephemeral nature of many of these items, and general organizational and preservation problems are part of the reason. However, it is clear that some librarians are "intellectual snobs,"[7] aesthetically conservative,[8] and "caretakers of a traditionally defined, microscopic view of culture."[9] Librarians, on the whole, do not read popular literature; if they do, they read the acceptable varieties — Ruth Rendell, not Amanda Quick. They do not know what musical groups the average fourteen-year-old listens to. They watch "Mystery" on PBS, but not the soaps or the game shows (maybe "Jeopardy," but not "Wheel of Fortune"). They read *The New Yorker* but not *The National Enquirer*. They don't play video games, don't collect Barbie dolls or refrigerator magnets, and don't bowl or play miniature golf. Librarians, on the whole, are elitists, protectors and consumers of high culture. They do not appreciate cultural artifacts that "appeal to and express the tastes and understanding of a significant portion of the public, free of control by minority standards," materials that "tend to reflect the values, convictions, and patterns of thought generally dispersed through and approved by society."[10]

In their defense, librarians, even if they are committed to collecting popular culture materials, are often overwhelmed by the sheer masses of popular materials. It is impossible to keep up with current musicians and singers, much less all the romance novels that appear each month. Furthermore, library school students are not being exposed to popular culture, since only ten percent of library schools offer courses in popular culture.[11] Exposure to the vast range of these materials, and to reference sources about the various genres and types of nonprint popular culture, might help librarians respond to the patron who wants a horror book (another genre librarians never read) "just like" the Stephen King book he or she just read, or to the scholar who is studying early twentieth-century comic book heroes. Library school students need to be convinced that popular culture mirrors society, is a barometer of American culture, is eclectic, nondemanding, and democratic. Though founded on the belief that "all library patrons deserve access to unrestricted materials so that the public will perceive the library as a reasonably reliable source of information and knowl-

edge for all types of information needs,"[12] library schools must work hard to impress upon their students the continuing importance of this philosophy. Libraries should sponsor in-house training programs to ensure that staff will be committed to the principle that the library is for all the people it serves, not just the librarian, not just those who read the classics, watch "Nova," like Matisse, and listen to Bach. Librarians must learn that even though they may not approve of what people read, they must support the right of people to read whatever they choose. "Trash it may very well be," says Gordon Stevenson, "but irrelevant it is not."[13] We in the library profession must begin to reexamine our attitudes toward popular culture and our predisposition to high culture.

The Public Library and Popular Culture Materials

The February 24, 1992, issue of *The New Yorker* magazine ran a cartoon on page twenty-nine in which a librarian in a public library is explaining to a well-dressed patron: "Oh, we don't sort things into categories like fiction and nonfiction anymore, sir. Now it's either 'popular' or 'elitist.'" This sums up — in an exaggerated fashion — the relationship between popular culture and public libraries today.

The critical writing of the 1970s, of which Gordon Stevenson's "Popular Culture and the Public Library" (1977) is typical, reiterates the themes in the introductory section of this article, that the library has always been considered a cultural institution with a mission to provide "uplifting" materials to its users. What separates the public library from the academic library, in terms of popular culture, says Stevenson, is that in the public library, the decision about whether or not to purchase popular culture materials is in the librarians' hands, as opposed to the academic library, in which this decision is determined by the curriculum and the research and teaching needs of faculty and students. Stevenson contends that public librarians are isolated, and that the people they serve are being denied their right to the culture they want. He contends that "to intervene in cultural systems, by advancing one system of culture (high culture) to the exclusion of others (most popular cultures) is not only undemocratic, it is probably a misuse of public funds and a betrayal of public trust."[14] The argument by Stevenson (and others) continues: if only 15 percent of the people use public libraries, "one reason for this is probably the heavy emphasis placed on academically approved culture (along with certain types of materials from the 'upper-middle' cultural range), much of which is remote, meaningless, and useless to the bulk of the library's potential public."[15]

The exchange between Nora Rawlinson and Murray Bob in the early 1980s is typical of the debate among librarians over the place of popular culture materials in libraries. Rawlinson reported on her high circulation best-seller collection at the Baltimore County Public Library, which, she said, was "based on the assumption that taxpayers provide money in order to find the materials they want at the library."[16] Bob responded that readers' tastes are manipulated by big business — publishing, advertising, big bookstore chains, and that libraries are "not in business" to give people what they want, but have "a unique mission" to give people what they need: "Libraries have a responsibility to ideas, to nurturing, sustaining, preserving, and making readily available the intellectual capital of our society to anyone who may want or need it, now or in the future. Collections are built to serve over time. By doing that we show responsibility to the citizens who pay for the service."[17]

By the 1980s most libraries were collecting, at the least, genre fiction. In 1981 Bruce Shuman wrote that the "Demand Principle rules the public library today, and, for better or worse, determines what it will contain. Everything it contains, everything it circulates is a product of popular culture, and, in its own way, contributes to that culture." The public library, he goes on, "is funded for the purpose of being RELEVANT to the lives of those who pay for it, and, in pursuit of that relevance, it embraces and reflects the culture of those who support it."[18]

If, as Bruce Shuman and *The New Yorker* cartoon suggest, public libraries have committed themselves to collecting popular fiction to respond to their patrons' reading desires, they now face different types of problems. As Betty Rosenberg and Diana Herald, authors of *Genreflecting: A Guide to Reading Interests in Genre Fiction*, state in their introduction, "What now bothers librarians is economics, not ethics — how to stretch increasingly inadequate budgets to cover both the useful and the entertaining."[19] The problem of how to stretch limited resources is exacerbated by the volume of popular culture materials, both print and nonprint. Librarians find they have to abandon the normal selection criteria for fiction when purchasing formula fiction and to make selections without reviews. To maintain an adequate supply for their ravenous readers, librarians must resort to buying paperbacks — not a favorite format for most librarians. Another problem is shelving to achieve optimum use. Should the collection be integrated into the regular fiction collection or kept separate? Does the library buy all the books in a series? Does it arrange titles in series by number or author?

Advisory service is a particular problem. Often the librarian is unable to provide the level of service for genre readers that (s)he provides to others. "Librarians should ideally be readers of the genres," say Rosenberg and Herald.[20] At the very least, public librarians should become familiar with bibliographies of genre fiction such as *Genreflecting* and should read enough to know the characteristics of each genre.

Librarians are generally ignorant when it comes to the musical tastes of the young. Some simply do not like contemporary popular music, although as Frank Hoffmann indicated almost twenty years ago, "... a large segment of public taste is being overlooked when libraries fail to give popular music ... fair representation in their record collections..."[21] In the late 1970s, Timothy Hays and two colleagues studied the Piedmont area of North Carolina to determine public library use and musical preferences. They found that nonusers in cities and rural areas preferred gospel/religious, country-western, and bluegrass music to classical, semi-classical, or Broadway show music, and that in every population density users preferred popular music to more serious music.[22] Many librarians, however, are overwhelmed by how extensive the field of popular music is and are wary of issues concerning copyright and censorship.

Despite grumbling in the library press and among some traditional librarians, the public library has committed itself to acquiring most types of popular literature for its patrons, while trying to resolve some of the problems that exist because of this commitment. Other popular culture materials, including comic books, tabloids, and most types of popular music, unfortunately remain outside the collecting scope of most public libraries.

The Academic Library and Popular Culture Collections

Janet Schroeder, in a fascinating article in the *Drexel Library Quarterly* issue on popular culture, discussed the use of public library collections by students, scholars, and academics researching popular culture topics. Because public libraries have, she says, consciously responded to "the expressed needs of their communities within the confines of their budgets and the necessity of providing less popular items for other patrons," many public libraries "can be expected to have substantial collections that will meet the need for primary materials in popular culture courses."[23]

There is a consensus in the literature that although popular culture has been accepted among academics as a legitimate subject area of study, academic librarians, still wrestling with the high art versus low

art controversy, have reacted slowly to changes in traditional academic study. Mark Gordon and Jack Nachbar's 1980 study of academic courses dealing with popular culture identified 1,993 courses in many disciplines at over 260 schools of higher education, although they projected that there could be as many as 12,000-20,000 popular culture courses in all colleges and universities in the United States.[24]

The implications of this study for the academic library community are sobering. It attests to the legitimacy of popular culture in higher education. That conclusion is also supported by a look at course offerings at the University of North Carolina at Chapel Hill. The 1992 course schedule lists popular culture courses in Afro-American Studies; Anthropology; English; Folklore; History; Information and Library Science; Journalism; Mass Communication; Leisure Studies and Recreation Administration; Music; Radio, Television, and Motion Pictures; Sociology; and Speech Communication. Clearly, if the mission of the academic library is to collect materials that support the teaching and research needs of faculty and students, librarians will have to acquire both primary and secondary materials in diverse fields of study and many formats.

Although scholars have been urging academic librarians to acquire both print and nonprint materials for more than fifteen years, the race to collect these materials has barely begun. As Wayne Weigand wrote in 1981: "Academic library collection development has an inertia of its own which is aided and abetted by the academic librarian's preconceived predilections, conservative training and book-oriented practical experience."[25] Even in 1990, Allen Ellis and Doug Highsmith reported that acknowledging the value of popular culture materials to library collections has been slow due to both cultural bias and budgetary constraints. "Explain to the chemistry professor," they write, "the validity of a *National Enquirer* subscription when the Chemistry Department has just been advised that the library can no longer afford *Tetrahedron Letters*."[26]

Most academic librarians are aware that they are not collecting popular culture materials adequately. Academic librarians know that they must support the curriculum, and they will buy reference materials that faculty require for classes or for research if the budget allows it. Classes on film criticism require not only films and videotapes but also books about the film industry, as well as fan magazines and *Variety*. Women's studies courses might require students to look at the literature women read (romances, for example), the magazines they prefer, ads that feature women, historical and contemporary books on housekeeping, and the artifacts that reflect changing attitudes about women (a fine example of which is the Barbie doll).

Although academic librarians are aware of the need for these materials in their libraries, they face complex problems in trying to meet the curricular and research needs of faculty and students. These problems are well documented. Many articles point out that the number and variety of materials needed by popular culture scholars are extensive. Moran's 1985 study reported ninety-one separate research interests, mostly in popular literature, film, and mass media, among scholars from many disciplines. "Everyone," Moran reported, "wants something different," mainly primary resources. Clearly, she concludes, "an academic library that maintains a primary resources popular culture collection will likely do its institution a great service."[27]

In order to begin collecting primary source materials in many disciplines and in formats unfamiliar to many librarians, collection development will require many secondary tools that list, annotate, and rank different types of print and nonprint popular culture materials. Difficult policy decisions will have to be made. Does a library really need to collect every Regency or Harlequin novel in a series? Should libraries try to acquire large retrospective collections, most of which are in private hands? Should libraries woo private collectors, especially if the collectors insist that the collection be kept intact, when the policy of the library is to catalog all non-rare book items separately and shelve them with the general collection?

Most critics agree that the extent of popular culture materials is so vast that systematic acquisition of materials can be handled only through a cooperative approach. Many specific ideas have been suggested. In 1991 Barbara Moran envisioned an "RLIN Conspectus ... with certain libraries having designated responsibility to collect a certain specific area of popular culture in depth."[28] Setting up international and regional centers has been suggested. Indeed, the Consortium of the Popular Culture Collections in the Midwest (CPCCM) was recently founded as an alliance of the special collections at Bowling Green State University, Kent State University, Michigan State University, and Ohio State University. In 1990 the Association of College and Research Libraries (ACRL) began an ongoing popular culture discussion group at the ALA annual conference. Now librarians interested in the role of popular culture materials in academic libraries can share information, support research activities, and attempt to increase awareness in the general library profession of the value of popular culture materials in research instititions.

Wonderful popular culture materials can be found in large university research libraries. The premier collection is the Popular Culture Library and the Music Library and Sound Recordings Archives of the Center for the Study of Popular Culture at Bowling Green [Ohio] State University. In 1989 the Center had seventy thousand books, one hundred thousand serials, and extensive collections of nontraditional materials such as radio, television, and motion picture scripts and Hollywood ephemera. Other institutions with large collections of popular culture materials are the Newberry Library; the Center for Research Libraries; the University of Minnesota; the Museum of Broadcasting (New York); the Russel Nye Popular Culture Collection at Michigan State University; the San Francisco Academy of Comic Art; and the New York Public Library, especially its General Library and Museum of the Performing Arts.

A comprehensive listing of popular culture collections has been attempted — Christopher Geist's *Directory of Popular Culture Collections* (1989), which lists and annotates 667 collections from the United States and Canada. Unfortunately, many popular culture collections do not appear in this directory. This is a reflection of the difficulty of identifying these collections. Libraries that have popular culture materials often do not perceive them as such and so do not report their holdings, and a few libraries report collections that are not actually popular culture materials. Furthermore, a truly comprehensive directory would include private collections, as most critics believe the bulk of retrospective material is privately owned. This, of course, is a formidable task. One way to begin is for each state to compile a core list of popular culture materials, which should be constantly updated as new collections are identified. Eventually, the state lists should be gathered together for national publication, a task that either ALA or the Popular Culture Association could coordinate and continually update.

The other key issue is providing access to existing collections. Large university libraries often have popular culture collections stashed away in a rare book room or in another special collections department. For example, Robert G. Sewell cites substantial detective fiction collections held in the libraries at Columbia University, Kent State, and the University of Illinois at Urbana-Champaign.[29] The Jacques Barzun and Wendell Hertig Taylor Collection of Crime and Detection at the University of North Carolina at Chapel Hill was not listed by Sewell, nor does it appear in the *American Library Directory* or *Geist's Directory of Popular Culture Collections*. It was not mentioned

in the response that this author and her class in popular culture and libraries received to a questionnaire that they distributed. (It would have gone unreported had not the author known about it.)

Small special collections often do not appear in a library's online catalog. In many cases, not even a contents list is available. It is apparent that most libraries do not have adequate bibliographic control of their own popular culture materials.

Conclusion

In 1985, Lee Cooper wrote that in order to begin to collect systematically, academic libraries need to train their librarians to recognize the importance of popular culture materials; devise interlibrary loan systems and methods; define the core collections of popular culture materials; and secure funding from public and private agencies. Professional organizations should appoint committees to study potential educational, research, and information uses of popular culture. Practical library manuals are needed to help librarians acquire, process, and make available these materials. Finally, Cooper cites a need for an interlibrary loan network and free reproduction rights of copyrighted popular music tapes.[30]

There have been attempts to meet some of these challenges. Professional organizations (ALA, RLIN, MLA) have discussion groups on popular culture. Geist's directory identifies a core collection, but articles in library literature make us acutely aware that an enormous job remains to be done in order to provide scholars with the materials they need.

In 1977, Gordon Stevenson wrote: "To what extent the choice of research topics [in popular culture research] has been restricted by the unavailability of resources is a question that must haunt librarians..."[31] Academic librarians, aware of this problem (though perhaps not haunted by it), are in fact trying to do the best they can in extraordinarily difficult fiscal times. Their challenge, as Barbara Moran stated first in 1981 and again in 1991, is to get on with the business of collecting popular culture while solving the problems inevitable with these unusual but vitally needed collections.[32]

References

[1] Wayne A. Weigand, "The Academic Library's Responsibility to the Resource Needs of the Popular Culture Community," in *Twentieth Century Popular Culture in Museums and Libraries*, ed. Fred E. H. Schroeder (Bowling Green, OH: Bowling Green University Popular Press, 1981), 189.

[2] Ray Browne, "Libraries at the Crossroads: A Perspective on Libraries and Culture," *Drexel Library Quarterly* 16 (July 1980): 13.

[3] Gordon Stevenson, "The Wayward Scholar: Resources and Research in Popular Culture," *Library Trends* 25 (April 1977): 804.

[4] Gordon Stevenson, "Popular Culture and the Academic Librarian," in *Twentieth-Century Popular Culture in Museums and Libraries*, 30.

[5] Barbara Moran, "Going Against the Grain: A Rationale for the Collection of Popular Materials in Academic Libraries." Unpublished speech given at the Beta Phi Mu dinner, University of Arizona, Tucson, Arizona, March 23, 1991, 1.

[6] Barbara Moran, "Popular Culture and Library Education," *Journal of Education for Library and Information Science* 26 (Summer 1985): 28.

[7] Frank Hoffmann, ed. *Popular Culture and Libraries* (Hamden, CT: Library Professional Publications, 1984), 15.

[8] Wayne A. Weigand, "The Academic Library's Responsibility to the Resource Needs of the Popular Culture Community," in *Twentieth Century Popular Culture in Museums and Libraries*, 196.

[9] Barbara Moran, "Going Against the Grain: A Rationale for the Collection of Popular Materials in Academic Libraries," 2.

[10] Russel Nye, "Popular Culture as a Genre," In *Current Issues Symposium II: Popular Culture and the Library*, ed. Wayne A. Weigand (Lexington, KY: College of Library Science, University of Kentucky, 1977), 5.

[11] Barbara Moran, "Going Against the Grain: A Rationale for the Collection of Popular Materials in Academic Libraries," 5.

[12] B. Lee Cooper, "Information Services, Popular Culture, and the Librarians: Promoting a Contemporary Learning Perspective," *Drexel Library Quarterly* 16 (July 1980): 28.

[13] Gordon Stevenson, "Popular Culture Studies and Library Education," *Journal of Education for Librarianship* 15 (Spring 1975): 237.

[14] Gordon Stevenson, "Popular Culture and the Public Library," in *Advances in Librarianship, Volume Seven*, ed. Melvin J. Voigt and Michael H. Harris (New York: Academic Press, 1977), 223.

[15] Ibid.

[16] Nora Rawlinson, "Give 'Em What They Want!," *Library Journal* 106 (November 15, 1981): 2188.

[17] Murray C. Bob, "The Case for Quality Book Selection," *Library Journal* 107 (September 15, 1982): 1710.

[18] Bruce A. Shuman, "Marshall McLuhan Burns His Library Card — Reflections on the Public Library in the Global Village," in *Twentieth-Century Popular Culture in Museums and Libraries*), 258.

[19] Betty Rosenberg and Diana Tixier Herald, *Genreflecting: A Guide to Reading Interests in Genre Fiction*, 3d ed. (Englewood, CO: Libraries Unlimited, 1991), 7.

[20] Ibid., 9.

[21] Frank Hoffmann, "Popular Music Collections and Public Libraries," *Southeastern Librarian* 23 (Winter 1974): 26.

[22] Timothy Hays, Kenneth D. Shearer, and Concepcion Wilson, "The Patron is Not the Public," *Library Journal* 102 (Sept. 15, 1977): 1816.

[23] Janet K. Schroeder, "Studying Popular Culture in the Public Library: Suggestions for Cooperative Programs," *Drexel Library Quarterly* 16 (July 1980): 65-66.

[24] Mark Gordon, and Jack Nachbar, comps. and eds., *Currents of Warm Life: Popular Culture in American Higher Education* (Bowling Green, OH: Bowling Green University Popular Press, 1980), 40.

[25] Wayne A. Weigand, "The Academic Library's Responsibilty to the Resource Needs of the Popular Culture Community," in *Twentieth-Century Popular Culture in Museums and Libraries*, 195.

[26] Allen Ellis, and Doug Highsmith, "Popular Culture and Libraries," *College & Research Libraries News* 51 (May, 1990): 411.

[27] Barbara B. Moran, "The Popular Culture Collection Quandary: A Survey of Faculty Needs," *Collection Building* 5 (Spring 1983): 16.

[28] Barbara Moran, "Going Against the Grain," 8.

[29] Robert G. Sewell, "Trash or Treasure?: Pop Fiction in Academic and Research Libraries," *College & Research Libraries* 45 (November 1984): 457.

[30] B. Lee Cooper, "Information Services, Popular Culture, and the Librarian: Promoting a Contemporary Learning Perspective," *Drexel Library Quarterly* 16 (July 1980): 33-34.

[31] Gordon Stevenson, "The Wayward Scholar," 799.

[32] Barbara Moran, "Popular Culture and Its Challenge to the Academic Library," in *Twentieth-Century Popular Culture in Museums and Libraries*, 185; and Barbara Moran, "Going Against the Grain," 10.

Waldo and Walden:
Can They Coexist in the School Media Center?

by Diane Kessler and Karen Perry

Every day we are surrounded by popular culture in its many forms—it affects everything we do, everything we read, everything we watch. No single group is influenced more by popular culture than school-age students, and no group of librarians is more aware of the abundance and diversity of popular culture than school librarians. Students keep school media coordinators abreast of many current trends by talking about and requesting certain information. For example, a new television show or movie instantly brings requests for information about the actors and actresses, the settings, the lifestyles portrayed, even the fashions in dress and furnishings.

Popular culture in all its forms is an important part of students' lives. Because of the vast influence of television, this generation of students has had far more exposure to popular culture than any other generation before it. School librarians want to provide their students with the types of material they request, but how worthwhile are popular culture materials and how much time and money should library media specialists spend on such items? This question is part of a larger dilemma for school librarians: in an age of decreasing funding and increasing accountability, how does one make purchasing decisions?

School library media personnel are all too aware of the transient nature of many educational trends. The same is true for popular culture: by the time popular culture materials can be ordered and processed, their popularity may have waned, and students may be interested in something totally different. For example, who can question the ephemeral nature of Teenage Mutant Ninja Turtles and New Kids on the Block? School librarians must decide what emphasis to place on popular culture materials based on their collection development policies, existing collections, financial resources, and clientele.

Making Collection Development Decisions

The first consideration for school library media specialists is the media collection. What should the school media collection include? According to *Information Power: Guidelines for School Library Media Programs*, produced by the American Association of School Librarians and the Association for Educational Communications and Technology, "both students and teachers are entitled to collections that provide access to current, representative, and appropriate resources and information that will satisfy their educational needs and interests and match their individual learning styles."[1] These are the primary goals of collection development in school media centers. Indeed, the need to support the curriculum and to provide materials, in all types of formats, is the main focus of the school media program. *Information Power* continues, "In addition, materials are needed to enrich and extend the curriculum and to meet the personal information interests of students."[2] The latter statement indicates the lower priority given to popular culture materials by the groups that set standards for the profession.

... by the time popular culture materials can be ordered and processed, their popularity may have waned, and students may be interested in something totally different.

All school media centers should have written collection development policies. The challenge for school librarians, as for most librarians, is following these policies while balancing what is required for educational purposes with what is requested by users. Librarians disagree on what should be emphasized. Some librarians feel strongly that only quality, "classic" materials should be purchased for the school library. Loertscher and Ho state that "The single reason for building a library media collection in the schools is to support the curriculum of that school. . . . The trend for excellence in education now demands that a more focused approach be attempted. Money spent on library media collections should have a payoff in terms of curricular benefit."[3] In an article in *School Library Journal*, Eleanor K. McDonald maintains that when school librarians purchase both traditional, classic materials and popular culture materials and put them together in one collection, library patrons receive confusing, conflicting messages.[4] She goes on to describe most popular culture books as "literary Twinkies."[5] Bernard Lukenbill explains that librarians quite often feel that they are responsible for creating an atmosphere and developing collections that will help their clients become culturally literate and enlightened;[6] popular culture materials are inappropriate in such collections.

On the other hand, some specialists insist that librarians need to learn how to balance their collections so that the "junk becomes only part of a rich and diverse mixture."[7] If students can be lured into the library by popular culture materials, then they might go on to read other things.

Barbara Genco urges school librarians to include mass market materials in their collections, believing that students, especially reluctant learners, will react favorably to the library and its collection only if the librarian has responded to their interests.[8] Otherwise, Genco argues, school librarians are in danger of becoming "cultural enforcers for society."[9]

Whether or not to add popular culture materials to school libraries is a question directly related to budget constraints. School librarians, who stock more nonfiction (58.8%) than fiction (41.2%)[10] have less inclination to buy ephemeral material when they know they will be held accountable for buying materials to support the curriculum. How can media coordinators justify spending part of their inadequate funds on materials that are sometimes considered "trash" or "junk food for the mind" and are usually of passing interest? As noted by Marilyn Miller and Marilyn Shontz in *School Library Journal*, surveys of school library expenditures done over the past ten years show that funds for school media center collections have continued to decline;[11] this is certainly familiar to school librarians, who must often compete for funds with teachers, the athletic department, and the cafeteria. Miller and Shontz also found that in school media centers the "median per pupil expenditure for books in 1989-90 was $5.48."[12] In 1990 the average price for a children's book was $13.98; for an adult book, $20.01. This means that "the average elementary library media specialist could purchase a little over one-half of a book per child; the average secondary library media specialist could purchase one novel for every four students."[13]

A final consideration for school librarians in making decisions about collection development in general and popular culture in particular is their clientele. *Learning Connections*, the new guidelines for school media programs in North Carolina produced by the State Department of Public Instruction, emphasizes "the individual school's curriculum, community standards, and faculty and student needs and interests" when building collections.[14] *Learning Connections* then puts the importance of students in perspective when it concludes that "Students are at the heart of the program. Consideration of their developmental needs, learning styles and levels of ability is critical when selecting resources and designing instruction."[15] Students' personal interests can be added to this list of considerations.

A Balancing Act

How can school library media specialists support the curriculum, provide the type of popular culture materials that students ask for and need, and stay within very limited budgets? An informal survey of school librarians across North Carolina suggests some interesting ways to do this. First, most school librarians who do collect some popular culture materials purchase paperbacks. These usually include such series titles as Sweet Valley High, Nancy Drew, Hardy Boys, Waldo, and the Babysitters Club, or trade paperbacks by popular authors such as Stephen King, Judy Blume, and Dean R. Koontz. A second solution is to subscribe to periodicals that focus on popular culture subjects. There are a number of these, they are usually inexpensive, and they have the added advantage of having to be ordered and processed only once. These magazines will be "new" nine times during the school year, while a biography of Milli Vanilli or MC Hammer is only one item, is more

Periodicals that focus on popular culture subjects are enjoyed by students at high school libraries and are used by teachers to help support the curriculum.

— Photos by Karen Perry.

expensive, and may not be in vogue by the time it is received. There are numerous periodical titles from which to choose, and school library media specialists can select the ones that will serve their students best. As Lukenbill points out, "Car magazines such as *Car and Driver*, *Hot Rod*, *Road and Track* are very popular with an audience which is largely male, young, and affluent."[16] School librarians who order *Thrasher* magazine are catering to skateboarding interests, while an order list including *Sassy* aims to meet the interests of high school girls. In general, purchasing popular culture items other than periodicals may be frustrating for schools, which normally use purchase orders and requisitions and usually have to follow rigid purchasing guidelines.

Purchasing paperbacks and periodicals is the primary way that school librarians respond to the demands for popular culture materials. School librarians have found that other formats for popular culture such as audiotapes, videotapes, and compact discs are expensive, are easily stolen, and frequently contain an unacceptable amount of profanity, sex, and/or violence. School librarians do purchase videotapes that support the curriculum, such as those produced by *National Geographic* and *Nova*. Popular music videos, however, are often rated R or PG-13, which means either that they cannot be shown at all, or that students, depending on their ages, will have to have individual parental permission to view them. The videos also have limited relevance to the overall school program. A few audiotapes and compact discs may be purchased by school librarians, but these are usually bought for use in the chorus, band, or other musical programs or to augment other disciplines and are not primarily popular culture items.

In a climate of reduced budgets and increased accountability, school librarians attempt both to support the curriculum and to supply popular items that students request. There is a continuing debate over how much popular culture materials to purchase for school libraries. This debate will intensify as more and more school librarians have to make purchasing decisions that both support the teaching curriculum and respond to the interests of students, while staying within a strictly limited budget. Because of financial constraints, most school librarians are likely to continue to purchase primarily the less expensive popular culture items such as paperback books and periodicals.

References

1 American Association of School Librarians and Association for Educational Communications and Technology, *Information Power: Guidelines for School Library Media Programs* (Chicago: American Library Association, 1988), 70.

2 Ibid.

3 David V. Loertscher and M. L. Ho, *Computerized Collection Development for School Library Media Centers*, 1st ed. (Littleton, CO: Hi Willow Research and Publishing, 1986), 7.

4 Barbara A. Genco, Eleanor K. MacDonald, and Betsy Hearne, "Juggling Popularity and Quality, " *School Library Journal* 37 (March 1991): 118.

5 Ibid., 117.

6 W. Bernard Lukenbill, "The Good, the Bad, and the Ugly: Popular Culture as Sources of Behavior Information for Youth," *Catholic Library World* 56 (April 1985): 382.

7 Genco, MacDonald, and Hearne, 117.

8 Ibid., 116.

9 Ibid.

10 Diane Roback, "Checking out Children's Books," *Publishers' Weekly* 237 (May 31, 1991): 38.

11 Marilyn L. Miller and Marilyn Shontz, "Expenditures for Resources in School Library Media Centers FY 1989-1990," *School Library Journal* 37 (August 1991): 41.

12 Ibid., 34.

13 Ibid.

14 North Carolina Dept. of Public Instruction. Division of Media and Technology Services, *Learning Connections: Guidelines for Media and Technology Programs* (Raleigh: North Carolina Department of Public Instruction, 1992), 45.

15 Ibid., 5.

16 Luckenbill, 385.

Get 'Em While They're Hot:
African American Cookbooks as References to Black Culture

by Jenifer Lyn Grady

African American cookery is finally getting the recognition it deserves as a truly American cuisine. Black Americans, publishers, restaurant-goers, and scholars are realizing that what was once known as "soul food" has both a rich history and an unmistakable influence on the way we eat today. Going right to the source, through cookbooks written by chefs who are "maestro[s] of dignified distinction," is a mouth-watering way to trace the origins of black cookery and its synthesis into the American culinary tradition.[1] With an increased appreciation of African American cookery has come the realization that cookbooks from this tradition are collectible and appropriate for some libraries.

Arthur Schomburg, a historian, bibliophile, and scholar of black culture, asserted that black cookery is a compilation of the following:

> several key dimensions, including the ceremonial; the symbolic; the economic; the African and West Indian; the relationship of rural to urban cooking; the importance of black cooking as a means of resistance to racist domination; and, finally the description of that cooking as a living knowledge rather than artifactual tradition.[2]

Schomburg, who sold his book collection to the New York Public Library, proposed that black scholars study the traditions of African American cookery. He was impressed with the fortitude of African slaves who managed to create life-sustaining meals from scraps and maintain distinct Africanisms (spices, one-pot vegetable dishes served over starches) in their food preparations.[3] Although Schomburg's ambitious proposal was never carried out, he laid the groundwork for research in African American cookery.

Studying black cookbooks is an excellent way to find out more about African American culture. The text found in many of these cookbooks reveals how recipes were created and what food means in the black family. Many cookbooks also include personal reflections that may have nothing to do with cooking but that do express facets of the African American experience. For instance, in *Pearl's Kitchen*, readers learn that, for Pearl Bailey, cooking is synonymous with love. Her cookbook includes both recipes and bits of nonfood trivia, such as the fact that in 1973 Bailey predicted pay television and described premenstrual syndrome before there was a name for it.[4] The National Council of Negro Women's *Historical Cookbook of the American Negro* contains copies of letters by John Brown, the Gettysburg Address, biographical sketches of famous blacks, the words to "Lift Every Voice and Sing" (the Negro National Anthem, written by James Weldon Johnson), and photographs of historical sites in black history.[5]

Many of the staples of this cuisine are residuals from slavery. Adult slaves ate sweet potatoes, corn, and dishes made from cornmeal.[6] Peas of all sorts and greens were eaten when they were in season. Slaves consumed little or no milk and few meats. Pork was usually the only meat in the slave diet, unless someone in the household hunted or fished. Hominy grits and rice were commonly used to make meals heartier. Although today's black cookbooks contain a sampling of Creole, Mexican, French, Italian, and Asian recipes, most recipes reflect the culinary heritage of three hundred years of bondage.

In *Iron Pots and Wooden Spoons: Africa's Gift to New World Cooking*, Jessica Harris showed the food ties between Africa and America and the geographic and cultural origins of many foods. Chef Leah Chase, in *The Dooky Chase Cookbook*, demonstrated the influences of other cultures in African American cookery. The Dooky Chase restaurant, in New Orleans, serves dishes that are African American and Creole, which is a mixture of African, French, Indian, and Spanish.[7] In Carol Marsh's *The Kitchen House: How Yesterday's Black Women Created Today's American Foods*, children are taught how slavery influenced American cooking.

As southern black people moved from the rural areas of the South to cities and to the North, some traditional foods were either relegated to the status of novelties or were ignored altogether. For example, scrapple and spoon bread are in the "Old Fashioned Recipes" section of *Women's Missionary Union Cookbook*.[8] *The Black Family Reunion Cookbook* takes a more positive approach to traditional dishes by highlighting "Heritage Recipes," including "Chitlins a la California." These "Heritage Recipes," both new and old, remind readers of traditional dishes.[9] The contents of cookbooks from local, church, regional, and societal organizations are evidence of members' financial and community status, as well as their attitudes towards traditional black cookery.

The symbolic aspect of black cooking forms the premise of quite a few books, among them *The Black Family Reunion Cookbook*, compiled by members of the National Council of Negro Women; *Spoonbread and Strawberry Wine*, by Norma Jean and Carol Darden; and *Family of the Spirit*, by John Pinderhughes. These cookbooks are based on memories and reminiscences that reflect the love and shared traditions of families and communities. Relatives live through recipes they have left for future generations. When John Pinderhughes dedicates a chapter to a friend or relative, readers learn how food and recipes from revered and respected loved ones influenced the author. *Spoonbread* is a mixture of genealogy, biography, history, and cookbook, illustrated

with drawings and family photographs. The recipes reflect the eating habits of the Darden family, but they will work for a wide variety of families.

The format of black cookbooks varies. Most include recipes, but some recipes are so embedded in the text they seem like afterthoughts or chiefly occasions to recount a happy experience. *Pearl's Kitchen*, for example, claims to include one hundred recipes, but they are so integrated with the reminiscences that one can forget they are instructions. "Turkey Dressing A Go Go" begins with, "Telling you about the beef stew reminded me about another recipe I got on the train one time. It was around Thanksgiving time."[10] The recipe is unobtrusively placed in the middle of the next paragraph. The recipe is not structured in the format common to recipes—ingredients in a list, then detailed, formal instructions.

The quality of the cookbooks varies with the producers. Books put together by local groups generally have a simple style. Many are typewritten and spiral-bound or bound with glued bindings. (These binding formats will be troublesome for future conservators; some cookbooks from early decades of this century already need care.) With the advent of desktop publishing, organizations will be able to compose more professional-looking publications. In older, locally produced cookbooks, illustrations usually were hand-drawn, if they were present at all. Recent titles incorporate African and African American artistry, such as the reprints of paintings by black artists in *The Dooky Chase Cookbook*.

Chapters in *Family of the Spirit Cookbook* are graced with photographs by Pinderhughes of the individuals to whom the chapters are dedicated.[11] The National Council of Negro Women embellished *The Black Family Reunion Cookbook* with motifs from African fabrics, and *The Black Family Dinner Quilt* will feature quilts crafted by black women, both famous and not-so-famous. As interest in African American traditions has increased, commercial publishers have begun to release sturdily bound, aesthetically pleasing black cookbooks.

Graham Tomlinson of Baptist College at Charleston analyzed recipes as examples of written instruction.[12] He identified the internal elements of a recipe: the name of the recipe, the ingredients, and directions for cooking; and the external elements, such as instructive and evaluative comments. The titles of the recipes can be as plain and self-explanatory as "Boiled Spareribs with Sweet Potatoes" or as ambiguous as "Bushalini," a meat dish originated by Leah Chase's sister Eleanor.[13] "Carter Hill [Walton County, GA] Barbeque Ribs" is an example of a regional name.[14] Evaluative names include "Chicken Wings Like Mom Used to Make" and "A Good Corn and Tomato Soup."[15,16]

By far the most popular method of naming recipes is for people— those who have created the dish, passed it along, or whose memories are evoked in its preparation. Verta Mae Grosvenor includes recipes for "Eddie's Mama's Pigs Feet," in her cookbook, while *The Chavers Family Cookbook* reveals the secret to "Leora's Greens."[17,18]

Most {cookbooks} include recipes, ... but they are so integrated with the reminiscences that one can forget they are instructions.

Most cookbooks use a formal approach to recipe writing. *The Black Family Reunion Cookbook* is typical. It includes explicit instructions and places the "Food Memories" associated with a recipe in an unobtrusive location at the side of the page. Even the most clearly written recipes can be misunderstood because of the assumption that readers know euphemisms such as "lights" (calf lungs).

External messages abound in black cookbooks. Informational, rather than evaluative, messages are most often found in recipes. They include descriptions of ingredients, serving suggestions, and how many people the dish serves. The evaluative comments that are present are usually gentle hints based on personal experience, such as buying peas that have just come to the market to ensure maximum flavor.[19] At the end of *The Taste of Country Cooking*, Lewis regretfully informs readers that her preferred baking soda, Royal, is no longer being made, and then gives instructions for substitutes. Chase advises her readers to use Magnalite cookwear.[20]

The cookbooks include recipes for non-food items, and these recipes are valuable in their own right. *Spoonbread and Strawberry Wine* includes Aunt Lillian's beauty potions, tips for keeping skin smooth and supple, and recipes for perfume.[21] Readers will also find diet hints for cancer patients, directions for making poultices, advice on Christian living, and instructions for preserving a husband.

Most of the cookbooks include an index, some have standard measurement tables, and a few have guides to utensils and cooking terms. Herb and spice listings are common. Books printed for churches and other organizations by commercial firms that specialize in fundraising publications typically include many pages of tables.[22] Some cookbooks include glossaries; these are especially helpful if the book does not include descriptions of ingredients with the recipes. *Iron Pots and Wooden Spoons* and *The Black Family Reunion Cookbook* have extensive glossaries compiled by Jessica Harris.

Black cooking continues to evolve as lifestyles change and interests and opportunities grow. Recipes in newer cookbooks include instructions to use store-bought canned goods rather than those canned at home.

Lifestyle changes also dictate that meals must be healthy. African Americans are at risk for hypertension and diabetes because of diets high in fat, salt, and cholesterol.[23] Cookbook authors today recognize the need to provide alternatives and modifications to traditional dishes so they will be both good to eat and good for the body. *The Dooky Chase Cookbook* has a chapter of low-sodium/low-cholesterol dishes.[24]

In response to requests for cookbooks of the black experience, past and present, publishers are becoming aware of their marketability. Some large presses are publishing black cookbooks, although most cookbooks are still produced by individuals and groups or by small presses. Persons who want to collect African American cookbooks must use several collecting strategies. Since so many cookbooks have been produced by churches and social groups, collectors should become members of such organizations or at least attempt to be placed on their mailing lists. Community groups that use public library branch facilities also may have produced their own cookbooks as fundraisers. Attending meetings aimed at African Americans, such as the recent National Conference of African American Librarians (NCAAL), sponsored by the Black Caucus of the American Library Association, is a good way to identify

... continued past insert.

Special Pull-Out Section
North Carolina Libraries — Volume 50, Number 4

Directory of Popular Culture Collections in North Carolina

Prepared and collected by Susan Steinfirst and members of LIBS 326 (Spring 1992), "Popular Culture in Libraries": Stacie Alexander, Leigh Ann Bryant, Jeannie Dilger, Jenifer Grady, Rebecca Holingsworth, Michelle Jenkins, Janeanne Dominey Kiger, Kathleen Krizek, Toni Wooten.

This survey of North Carolina popular culture collections was conducted by the class members of LIBS 326, "Popular Culture in Libraries," taught at the University of North Carolina at Chapel Hill by Susan Steinfirst in the spring of 1992.

The students decided to send their survey to all North Carolina libraries listed in the *American Library Directory*. A cover letter describing the project and its goals was included, with a definition of popular culture. A list, adapted from Bowling Green University Popular Culture Library's collection development statement, was appended which included examples of selected types of popular culture (e.g., literature — mysteries, science fiction; visual and graphic arts and media — cartoon books, postcards; informational/how-to; recreational activities—amusement parks, games and toys; social customs, history, and happenings in society — dress and costumes, popular war histories; religion — evangelists, cults and special idea movements; occult/supernatural — parapsychology, satanism; performing arts; erotica; and science — disasters). Also included was a one-page survey form to be filled out about the collections.

Two hundred surveys were sent out. Fifty-five were returned, and, of those, twenty-seven reported that they did not have popular culture collections, although several of the library systems did mention that they collected and circulated much of these materials in their main collections. Three responses were eliminated because they did not really contain popular culture collections other than genre fiction and nonfiction that was included in their regular collections.

This survey of popular culture collections includes all those from whom information was received; those collections listed for North Carolina in *Directory of Popular Culture Collections*, ed. Christopher D. Geist et al. (Phoenix, AZ: Oryx Press, 1989) that did not occur in our survey (current information was solicited by phone), and a few specific collections that did not reply to our survey but were telephoned for information in an attempt to elicit as many popular collections as possible. Those are so noted on the listing.

Finally, this response was received from one library director: "I passed your survey along to my staff, but they feel the survey is too general and time consuming to complete for each area. Most public libraries are in the middle of the budget process at this time and are inundated with on-going operations. We are being threatened with budgetary cutbacks for next year, and we're trying to hold on to our basic services. So completing surveys is near the bottom of our priorities right now. I hope you understand." We do understand. And that is why all of us would like to thank those librarians who took the time to respond to our survey. We think that in the long run this will benefit students and scholars of popular culture in our state.

ASHEVILLE

1. **Library of the Folk Art Center**
   PO Box 9545
   Asheville, NC 28815
   704-298-7928
   Affiliation: Southern Highland Handicraft Guild
   Contact: Andrew Glasgow
   Hours: Mon.-Fri., 10-4. Accessible to public. For reference, by appointment.
   Circulation policy: Only for SHHG members, staff, and volunteers.
   Other information: A private library of a nonprofit private organization. No list of collection contents.
   Ongoing collection; includes books, periodicals, archives on contemporary American craft movements, Appalachian craft/folk art/history.

BAILEY

2. **The Country Doctor Museum**
   PO Box 34
   Bailey, NC 27807
   919-235-4165
   Contact: Emilie English, Curator
   Hours: Sun.-Thurs., 2-5, and by appointment. Accessible to public. Accessible to scholars.
   Oral history tapes of doctors' reminiscences of medicine from the end of the 19th and beginning of the 20th century; also includes some early pharmacy account books.

BOILING SPRINGS

3. **Gardner-Webb College, Thomas Dixon Collection**
Gardner-Webb College
PO Box 836
Boiling Springs, NC 28017
704-434-2361
Contact: Lynn Carpenter-Keeter, Asst. to Library Director
Hours: Mon.-Thurs., 7:45-11; Fri., 7:45-5, Sat., available on request
Accessible to public; Accessible to scholars
Includes the books (some with marginalia) of Thomas Dixon, Jr., author of *The Clansman* and co-scriptor of *The Birth of a Nation*, and memorabilia in offprints, news articles, and photographs.

BOONE

4. **Appalachian State University, Appalachian Collection**
Center for Appalachian Studies
University Hall
Appalachian State University
Boone, NC 28608
704-262-4041
Contact: Mark Akerman
Hours: Mon.-Thurs., 8-9; Fri., 8-5; Sat., 9-1; Sun., 5-9. Accessible to public. Accessible to scholars.
Circulation policy: Records do not circulate; tapes do.
Collections consist of books by Appalachian authors, records, bound documents, a folk culture collection of material of the Southern Appalachian region (particularly of western North Carolina), genealogical material, newspaper clippings, and religious material. Over 14,000 volumes of monographs and periodicals, 100 hours of videotape, 500 hours of audiotape, 85 phonograph records, 1,500 prints and slides, 800 reels of microfilm, 1,200 microfiche, 200 maps and 100 linear feet of manuscript and vertical files are included.

CHAPEL HILL

5. **University of North Carolina at Chapel Hill,** Wilson Library
919-962-0114
Contact: Dr. Marcella Grendler, Assoc. Univ. Librarian for Special Collections
Hours: North Carolina Collection: Mon.-Fri., 8-5; Sat., 9-1; Sun., 1-5;
Rare Book Collection: Mon.-Fri., 8-5; Sat., 9-1; Southern Folklife: Mon.-Fri., 8-5.
Circulation policy: Most non-circulating.
North Carolina Collection: Contact Robert Anthony 919-962-1172. Includes mystery, science fiction, and romance books by North Carolina authors; NC Confederate imprints; memorabilia; photos.
Rare Book Collection: Contact Elizabeth Chenault 919-962-1143. Confederate States of America Imprints, over 1,000 books, pamphlets, periodicals, and newspapers printed in the confederate states during 1861-1865; Jacques Barzun and Wendell Hertig Taylor Collection of Crime and Detection, 10,000 titles, including many first editions of important British and American authors; Roland Holt Collection of American Theater Memorabilia, including 15,000 clippings, programs, pictures, photos, and articles on the American theater, 1881-1931; posters of World Wars I and II (cataloged sepa rately); the Clement Moore Night Before Christmas collection, with over 1,200 items; collection of materials concerned with mining and hobo life (donated by Archie Green).
Southern Folklife Collection (encompassing the John Edwards Memorial Foundation Collection). Contact Mike Casey 919-962-1345. Includes over 43,000 sound recordings with photographs, artist and record company files, song folios, sheet music, and periodicals, documenting all forms of Southern traditional music, covering from 1906-1991.

6. **University of North Carolina at Chapel Hill, Music Library**
Hill Hall
Chapel Hill, NC 27599
919-966-1113
Contact: Ida Reed, Music Librarian
Hours: Mon.-Thurs., 8-10; Fri., 8-5; Sun., 2-10. Accessible to public. Accessible to scholars.
Early American Music Collection: There are over 100 volumes of early American imprints, with strength in Confederate imprints.

CHARLOTTE

7. **University of North Carolina at Charlotte, Atkins Library**
UNC-Charlotte
Charlotte, NC 28223
704-547-2449
Contact: Robin Brabham, Special Collections Librarian
Hours: Mon.-Fri., 8-5. Accessible to public (see restriction on Erotica Collection). Accessible to scholars.
Circulation policy: All non-circulating
American New Left Collection: donated collection; development not on-going; a list is available of collection contents. Collection includes about 324 pamphlets, broadsides, newspapers, and printed ephemera of various radical organizations active in the New Left movement. Hard copy format only. Scope includes from roughly 1965-1975; primarily organizations active in the midwest.
Comic Book Collection: donated anonymously; development not on-going; a list of collection contents is available. Contains primarily comics about superheroes, wars, and the Old West. There are about 800 issues of 150 titles, from about 1957-1968. Hard copy only.

Erotica Collection: Included in the Rare Book Collection. Access to those 18 years of age and over; donated anonymously; development not on-going; accessed in online catalog. The collection of about 100 volumes is evenly divided between serious works on sex (many in German) and novels, many of the hard-core variety; also some classic works by D.H. Lawrence, Frank Harris, Norman Harris, etc. Scope: 1890s-1930s.

Manuscript Collection: Includes small collection of papers of Wilbur Macey Stone, a collector of children's books; papers of Harry Golden, editor of the *Carolina Israelite*, 1949-1968, and best selling author of the 1950s; and political ephemera, especially of North Carolina since 1940; papers of the Liddell family (1854-1969), 432 items relating to the Liddell family, who moved to Charlotte from the West Indies in 1875; cartoons of Eugene Payne (1919-), 1,050 original cartoons by this Pulitzer Prize winning cartoonist for the *Charlotte Observer*); papers of John A. Tennant (1868-1957), 900 items of and about the editor and publisher of *The Photo-Miniature* (1899-1935), an early photography magazine;Torrance-Banks family papers (1769-1932), 18,000 items dealing with the family's extensive mercantile, planting, and milling operations at Cedar Grove plantation in northern Mecklenburg Co.; and papers of the Wilkes family (1818-1947).

Oral History Collection: Tapes of senior citizens recalling life in Charlotte in the early 20th century.

Performing Arts Collection: Donated collection, with on-going development; to be cataloged eventually as part of the Manuscript Collection (see above). Contains two linear feet primarily of programs of musical and dramatic performances plus brochures, clippings, and other material about specific performances, and local arts organizations. Limited to 1950s on, and the Charlotte area.

Rare Book Collection: First editions of songs by Stephen Foster; mid-19th century gift books; 19th century periodicals, especially those for children; and nearly 1,000 volumes of historical children's books, about half of which are early 19th century American publications.

DURHAM

8. **Duke University, Special Collections Library**
Duke University
Durham, NC 27706
919-660-5820
Contact: Dr. Linda McCurdy, Curator for Reader Services
Hours: Mon.-Fri., 8-5; Sat., 1-5. Accessible to the public
Circulation policy: Non-circulating. On-site use only.

Broadside Collection: This is a collection of 10,000 mostly southern broadsides from the 19th and 20th centuries, with strength especially in the Civil War period.

Center for Sales, Advertising, and Marketing History: Contact: Marion Hirsch, archivist (919-660-5827). This center includes the archives of the J. Walter Thompson Advertising Co. and the records of the D'Arcy, Macius, Benton and Bowles Co., an ongoing collection of about 2 million items, including the advertisements themselves and documentary evidence from the companies about their ad campaigns.

Postcard Collection: An uncataloged but organized large collection of postcards from 1900-present, with strengths from 1900-1940; U.S. material arranged geographically; some international material.

Rare Book Collections: Included are several juvenile collections, one of late Victorian and Early Edwardian boys' books, and the films of H. Lee Waters, a small collection of regional films made in the area.

Sheet Music Collection: Contains about 20,000 American pieces of sheet music, with strength from 1850-1950; especially important are the materials of Justin Herman, who collected Tin Pan Alley music, ragtime music from the 1920s and '30s.

Sixties Movement Collection: This is mainly a small collection (11,000 items) of the Boyte family papers from 1941-1981, printed material related to the New Left movement of the 1960s.

9. **Foundation for Research on the Nature of Man/Institute for Parapsychology**
PO Box 6847, College Station
Durham, NC 27708
919-688-8241
Affiliation: None
Contact: Dr. Richard S. Broughton, Director of Research
Hours: Fri., 9-5. Accessible to public and scholars. Walk-ins welcome. Advance arrangements preferred.

There are 2,500 volumes on psychical research, parapsychology, dreams, hypnosis, religion, and philosophy as well as current scientific journals of parapsychology and psychology.

ELON COLLEGE

10. **Elon College, Iris Holt McEwen Library**
PO Box 187
Elon College, NC 27244-0187
919-584-2338
Contact: Plummer Alston Jones, Jr., Director

Although this library does not have a separate popular culture collection, it does acquire and circulate Anne Rice's erotica, written under the pseudonym A. N. Roquelaure, which are lent to prisons throughout the country via interlibrary loan.

ENFIELD

11. **Lilly Pike Sullivan Municipal Library**
107 Railroad St.
Enfield, NC 27823
919-445-5203
Contact: Linda Bunch
Hours: Mon.-Fri., 9-5; Sat., 9-12; Accessible to public. Accessible to scholars.
Circulation policy: 2 weeks

Includes literature, popular war histories, books on dress and costume, how-to books, religion, occult (supernatural) books; movies; periodicals.

FAYETTEVILLE

12. **Fayetteville State University, Chestnut Library Archives**
1200 Murchison Rd.
Fayetteville, NC 28301
919-486-1613
Contact: Ellen McEachern
Hours: Weekdays, 9-4:30; Accessible to public. Accessible to scholars.
Circulation policy: Most materials do not circulate; retrieved by staff for on-site review. Helpful to call in advance.
Collections include 1,100 books by and about blacks and 50 titles of black journals and periodicals, 250 reels of newspaper clippings from Tuskegee and the Schomburg Library of 19th century black women writers; also includes slave narratives and information on Black women in U.S. history.

13. **North Carolina Foreign Language Center — Cumberland County Public Library and Information Center**
300 Maiden Lane
Fayetteville, NC 28301
919-483-5022
Contact: Bin Lin
Hours: Mon.-Wed., 9-9; Thurs.- Sat., 9-6; Sun., 2-6 (Sept.-May only)
Accessible to public. Accessible to scholars.
Circulation policy: Some materials available through interlibrary loan.
Collections include over 43,000 titles in over 150 languages and children's books. Includes also over 2,700 audio-visual items, with recordings of traditional, folk, and popular music from around the world as well as recordings of prose, poetry, and drama.

FORT BRAGG

14. **Black Culture Collection, Command Reference Center and Main Post Library**
Attn: AFZA-PARL
Ft. Bragg, NC 28307
919-396-3523
Contact: Nancy Kutulas
Hours: Mon.-Thurs., 11-8; Fri., Sat., 9-5; Sun., 1-8. Accessible to public.
Circulation policy: On-site viewing only.
Concentrating on pre-Civil War period, the collection includes 2,953 journals, magazines, anti-slavery materials, and slavery source materials. On microfiche only.

GREENSBORO

15. **Greensboro Public Library, Main Branch, North Carolina Collection**
420 North Greene St.
Greensboro, NC 27402
919-373-2471
Contact: Doug Kerr
Hours: Mon.-Fri., 9-9; Sat., 9-6; Sun., 2-6. Accessible to public. Accessible to scholars.
Circulation policy: Non-circulating.
A developed, on-going collection; no listing of contents available. Contains local and North Carolina history; genealogical research materials with emphasis on Guilford County; includes magazines and over 6,000 books; limited to the history of North Carolina and Greensboro/Guilford County through the early 20th century.

16. **Greensboro Public Library, Vance H. Chavis Branch**
900 South Benbow Rd.
Greensboro, NC 27401
919-373-2392
Contact: Steve Sumerford
Hours: Mon.-Thurs., 9-9; Fri.-Sat., 9-6. Accessible to public. Accessible to scholars.
Afro-American Collection: circulating titles checked out for 3 weeks; reference materials non-circulating. Includes approximately 1,500 books (about 1/3 reference) on the Afro-American experience, both historical and contemporary.
LEO (Lifetime Educational Opportunities): circulating materials checked out for 14 days; reference titles do not circulate. Contains continuing education and career enhancement materials for adults; approximately 1,000 titles (about 10% are reference) are oriented towards contemporary career opportunities.

17. **Black Studies Collection. F.D. Bluford Library, North Carolina Agricultural & Technical State University**
F.D. Bluford Library
North Carolina Agricultural & Technical State University
Greensboro, NC 27411
919-341-7159
Contact: Inez Lyons
Hours: Mon.-Thurs., 8-midnight; Fri., 8-8; Sat., 9-5; Sun., 2-10. Accessible to the general public.
Circulation policy: To students and faculty only.
Exclusively monographs by and about African American writers, historical and contemporary.

18. **University of North Carolina at Greensboro, Jackson Library, Special Collections Division**
UNC-Greensboro
Greensboro, NC 27412-5201
919-334-5246
Contact: Emily Mills
Hours: Mon.-Fri., 8-5. Accessible to public. Accessible to scholars.
Circulation policy: All non- circulating

American Trade Binding Collection: There are over 1,000 examples of trade bindings produced in North America in the 18th-20th centuries, with emphasis on decorated cloth, signed bindings; includes works of Margaret Armstrong, George Wharton Edwards, Theodore B. Hapgood, and others.

Cello Music Collection: Includes sheet music and other materials from several well-known cellists.

Early Children's Books: Includes over 2,000 volumes of English and American children's books from about 1750-1850, especially illustrated books that both teach and entertain; includes chapbooks, toybooks, thumb Bibles, and books with color lithographs.

Girls Books in Series Collection: Developed, ongoing collection. Consists of about 11,000 volumes, including Bobbsey Twins, Campfire Girls, Motor Girls, Nancy Drew, Elsie, Oz, etc.

Graphic Ephemera Collection: Includes about 1,000 items, including old Valentines, greeting cards, rewards of merit, postcards of the early 20th century, postage stamps, tobacco labels, broadsides, printing blocks, and miscellaneous printed nonbook materials.

Randall Jarrell Collection: Manuscripts and books of the noted poet and writer who taught at UNC-G until his death in 1967.

Robbie Emily Dunn Collection of American Detective Fiction: Part of a larger (5,000 volume) **Women's Collection** of books "by, about, and of interest to women, dating from the 1500s to the end of the 19th century." The detective fiction portion, donated by the Dunn Estate and now developing through donations, includes 2,000 volumes, "beginning with the first American work of detective fiction written by a woman, continuing to 1967." Works featuring female detective characters are also included.

Small Private Press Collection: A collection, mostly limited editions, of books from small presses from the turn-of-the-century to the present.

JAMESTOWN

19. **Jamestown Public Library**
200 West Main St., PO Box 1274
Jamestown, NC 27282
919-454-4815
Contact: Mary Hamil
Hours: Mon.-Fri., 9-1, 2-5:30; Sat., 10-12:30. Accessible to public. Accessible to scholars.
Circulation policy: Non-circulating

Archive collection: an archives room contains resources about the history of education in Guilford County, especially in Jamestown; contains books, photographs, diplomas, a graduation dress, other memorabilia.

Quaker collection: donated by various people, especially the Rev. Cecil Haworth; development is on-going. Includes 25 books, as well as clippings and pamphlets, on Quakers in Guilford County.

KERNERSVILLE

20. **North American Youth Sport Institute/Sport Scene, NAYSI New, Information & Resource Center**
4985 Oak Garden Drive
Kernersville, NC 27284
919-784-4926
Contact: Dr. Jack Hutslar,
Hours: Mon.-Fri., 8-6; Sat., 9-noon. Accessible to authorized personnel only.

Contains about 1,000 books and computer videos about how to work with tots, children, and teens in sport, recreation, education, fitness and health; emphasis is on youth sport training programs. Publishes a weekly news publication for $52/year. The NAYSI Resource List is available free. Also provides consulting assistance to individuals, teams, groups, and businesses interested in the youth market.

KINSTON

21. **Lenoir Community College, Heritage Place, Learning Resources Center**
PO Box 188, Highway 70E
Kinston, NC 28501
919-527-6223
Hours: Mon.-Thurs., 9-9; Fri., 9-3. Accessible to public, students, staff. Accessible to scholars.
Circulation policy: Non-circulating.

Donated by the community and continually developing, this collection includes works about local history, genealogy, family charts, books, photographs, obituary and cemetery files, U.S. (N.C.) census records from 1790-1910, county records, and artifacts. Over 2,000 books, 40 feet of vertical files, 325 photographs, almost 3,000 reels of microfilmed county records, and early newspapers and maps are included.

LENOIR

22. **Caldwell County Public Library**
120 Hospital Avenue
Lenoir, NC 28645
704-757-1270
Contact: Carolina Stelljes
Hours: Mon.-Wed., Thurs.-Fri., 8:30-5:30; Thurs., 8:30-8:30; Sat., 9-1. Accessible to public.

Circulation policy: Circulating except for local history and genealogical materials in the North Carolina Room.
General collection of 80,000 vols. includes fiction (mysteries, science fiction, westerns, romances, and YA fiction and nonfiction), nonfiction, videos, cassettes, NewsBank (on CD-ROM).
National Geographic Magazine Collection: Includes bound volumes from 1917 to present.
North Carolina Collection: Fiction, nonfiction, historical and genealogical materials.

LILLINGTON

23. **Harnett County Public Library**
601 Main St., PO Box 1149
Lillington, NC 27546
919-893-3446
Contact: Melanie Collins
Hours: Mon.-Thurs., 9-9; Fri., 9-5; Sat., 9-1
Accessible to public. Accessible to scholars.
Circulation policy: Non-circulating.
This local history collection contains books and about 500 photographs (donated by Talbert Stewart) on Harnett County; photographs mostly about Lillington.

MANTEO

24. **North Carolina Aquarium on Roanoke**
PO Box 967 Airport Rd.
Manteo, NC 27954
919-473-3494
Contact: Pat Raves
Hours: Fri., 9-5
Accessible to the public.
Circulation policy: On-site only.
This is a small collection of periodicals, some books, and vertical file materials on marine-related topics.

MOUNT AIRY

25. **Andy Griffith Show Memorabilia Collection. Surrey Arts Council & Andy Griffith Playhouse**
Cinema Theatre
142 N. Main St.
Mount Airy, NC 27030
919-786-7998
Contact: Tanya Rees
Hours: Call for access. Accessible to the general public.
Circulation policy: For viewing/listening purposes only.
This is a small, developing collection of albums, furniture, toys, memorabilia, and audio materials. Walking tours are available if arranged in advance. Mayberry Days are held the last weekend of September every year.

MOUNT OLIVE

26. **Mount Olive College, Moye Library, Theo Grubb Scrapbook Collection**
514 Henderson St.
Mount Olive, NC 28365
919-658-7168
Contact: Gary Barefoot
Hours: Mon.-Thurs., 7:45-10; Fri., 7:45-5; Sat., 1-5; Sun., 6-10. Accessible to public. Accessible to scholars.
Circulation policy: Non-circulating.
Donated by a relative of the collector, Robert Fitzgerald, this collection consists of 80 scrapbooks (each 20" x 25"), representing the years ca. 1920-1950, on a variety of subjects, primarily nature, animals, personalities, and cowboys. Each book contains pictures, cutouts, posters, promotional items, etc., on the subject of the scrapbook. Many pictures and posters are unique or rare. The book on the circus is particularly interesting and valuable.

MURFREESBORO

27. **Herring Fisherman Collection**
Chowan College
200 Jones Dr.
Murfreesboro, NC 27855
919-398-4101
Contact: Frank Stephenson, Jr.
NOT accessible to the public, but special requests will be answered.
This is a private research collection of 25 years of photographs and slides of herring fishermen (probably the most extensive in the U.S.), and architectural photographs of the region (both NC and VA counties). There are 5,000-10,000 images, 20,000 with the slides from other photographers.

PINEHURST

28. **World Golf Hall of Fame, Inc.**
PO Box 1908
Pinehurst, NC 28374
919-295-6651
Contact: Peter Stillwell, Exec. Dir.; Roger Stranohan, Curator

Hours: Daily, 9-5; closed Dec. 16-Feb. 14. Accessible to public. Accessible to scholars.
Collection includes equipment, photos, memorabilia, and other items pertaining to the sport of golf. Information about annual induction ceremonies is also included.

RALEIGH

29. **Saint Mary's College, Kenan Library, Archives**
900 Hillsborough St.
Raleigh, NC
919-839-4039
Contact: Christine L. Thomson
Hours: Mon.-Thurs., 8:30-10:30; Fri., 8:30-4:30; Sun., 6-10:30
Accessible to students, faculty, alumnae. Accessible to scholars and researchers.
Circulation policy: Non-circulating; with permission, items can be photographically duplicated or photocopied.
Archives include scrapbooks containing greeting cards, postcards, clippings, etc.; autograph albums; a few fiction books typical of 1890-1910; and photographs of typical dress. Donated and on-going.

ROCKY MOUNT

31. **The Thomas Hackney Braswell Memorial Library**
344 Falls Road
Rocky Mount, NC 27804
919-442-1951
Contact: Martha Turney
Hours: Mon.-Thurs., 9-9; Fri.-Sat., 9-5. Accessible to everyone.
Civil War Collection: Includes 359 volumes, mostly about the South. Circulates.
Genealogy: Includes family books, local deeds, cemetery records, census records; 353 volumes and microfilm. Non-circulating.

SALISBURY

32. **Catawba College, Corriher-Linn-Black Library**
2300 West Innes St.
Salisbury, NC 28144
704-637-4448
Contact: Jacquelyn Sims
Hours: Mon.-Thurs., 8-11; Fri., 8-5; Sat., 11-5; Sun., 1:30-11
Poster collection: Accessible only to Catawba students & faculty; non-circulating; 188 educational posters; donated; shelf list only.
Student collection: Available to all; circulating. Contains 700 books—many Harlequin-type romances, some science fiction and miscellaneous popular fiction.

THOMASVILLE

33. **Thomasville Public Library, Gerald Johnson Collection**
14 Randolph Street
Thomasville, NC 27360
919-476-9990
Contact: Mary Lee Crouse
Hours: Mon.- Thurs., 9-9; Fri.-Sat., 9-5:30. Accessible during regular hours.
Circulation policy: Non-circulating.
Donated by Johnson during his lifetime, this includes titles of his 10 juvenile books in several languages, dealing mostly with American history and government; his 31 adult nonfiction titles; and 2 fiction titles.

TRYON

34. **Lanier Library Association**
114 Chestnut St.
Tryon, NC 28782
704-859-9535
Contact: Marilee Shore
Hours: Tues., Thurs., Sat., 9:30-4
North Carolina Collection: Chiefly fiction and nonfiction works of a historical nature dealing with life in North Carolina.

WILKESBORO

35. **Wilkes Community College, James Larkin Pearson Library**
PO Box 120
Wilkesboro, NC 28667
919-651-8650
Contact: Fay Byrd
Hours: Mon.-Thurs., 8-9; Fri., 8-5. Accessible to public. Accessible to scholars.
Circulation policy: Non-circulating.
This library contains the personal collection of James Larkin Pearson, works by Wilkes County authors (4,500 books), and an oral history collection—400 videotapes of local citizens.

WILLIAMSTON

36. **Martin Community College Library, The Francis Manning Collection**
Kehukee Park Road

Williamston, NC 27892
919-792-1521
Contact: Catherine T. Carter
Hours: Mon.-Thurs., 8-9; Fri., 8-4:30. Accessible to the public.
Circulation policy: Non-circulating.
This collection includes materials from the mid 1800s to the present — pictures, photographs, letters, diaries, newspapers, magazines, books, journals, personal narratives, bills of sale, copies of wills. Donated by the family of Francis Manning and on-going. A list of part of the collection's contents is available.

WILMINGTON

37. **New Hanover County Public Library**
201 Chestnut St.
Wilmington, NC 28401
919-341-4394
Contact: Beverly Tetterton
Hours: Mon.-Thurs., 9-9; Fri., 9-6; Sat., 9-5; Sun., 1-5. Accessible to the public
Circulation policy: Non-circulating.
James H. McCoy Theater Collection: Includes eight linear feet of theater programs, photographs, memorabilia, from Wilmington theater groups and from Thalian Hall (Wilmington's premier theater) from 1894-1960; the library has continued to add programs from community events held at Thalian Hall since 1989. Donated by James H. McKoy. There is a finding aid on index cards.
Doug Swank Theater Collection: Includes 2.6 linear feet of theater, concert, and community programs (every event from beauty pageants to symphony orchestras) held at Wilmington College or UNC-Wilmington from 1948-1991. Programs continue to be added to this collection. Donated by Doug Swank. Indexed on cards.

WINSTON-SALEM

38. **Moravian Music Foundation**
20 Cascade Avenue
Winston-Salem, NC 27017
919-725-0651
Contact: Dr. Nola Knouse, Research Dir.
House hours: Mon.-Fri., 8:30-5. Access to archives by appointment with Dr. Knouse only.
Extensive collections include the Salem Congregational Collection of 1,500 manuscript compositions dating between 1770-1840 and the Irving Lowens Collection of about 1,000 tunebooks and hymnals dating from the 1700s to the early 1900s. Materials are concerned with the development of music in early America, especially with the spread of Moravian music.

39. **North Carolina School of the Arts, Semans Library**
200 Waughtown St.
Winston-Salem, NC 27717-2189
919-770-3270
Contact: Head Librarian
Hours: Mon.-Thurs., 8-11; Fri., 8-6; Sat., 10-6; Sun., 2-11
Accessible to students, faculty, and staff. Accessibility to public limited.
Circulation policy: Non-circulating.
Materials on Dress and Costume: Includes books, periodicals, catalogs, plates, etc., on the history of world costume from ancient times to the present.
Performing Arts Collection: Includes souvenir programs and playbills of dance, drama, musical theater, and film from the turn of the century to the present.

40. **Old Salem, Inc.**
Museum of Early Southern Decorative Arts
Drawer F, Salem Station
Winston-Salem, NC 27108
919-721-7300
Contact: Paula Cocklair, Curator
Hours: Mon.-Sat., 9:30-4:30. Accessible to public and scholars.
Special considerations: Call the Museum of Early Southern Decorative Arts for appointment.
Pre-1840 collections include articles made in Salem or the vicinity, especially items pertaining to the Moravian culture and early American life.

WINTON

41. **Hertford County Library, Local History and Genealogy Collection**
PO Box 68
Winton, NC 27986
919-358-7855
Contact: Denise Sexton
Hours: Mon, Wed., Thurs., Fri., 10-6; Tues., noon-8; Sat., 9-noon. Accessible to the public.
Circulation policy: Books, maps, manuscripts non-circulating; microfilm prints available from reader-printer.
Collection includes census records, court records, land grants, maps, local histories, family histories, information on Revolutionary and Civil wars, and church histories; available in hard copy and microfilm.

publishers and to discover newly issued titles. Browsing at such meetings supplements systematic review of the catalogs of black publishing companies and regular visits to local bookstores. Out-of-town visits should also be occasions for bookstore browsing, since the selection of used books shows considerable regional variation. One caution: titles with "soul food" and "southern" do not necessarily mean that the author is African American; more investigation may be necessary.

Booksellers also realize the worth of black cookbooks. Marian L. Gore, a bookdealer in San Gabriel, California, offered *What Mrs. Fisher Knows About Old Southern Cooking*, written by Abby Fisher, for $2,100.00.[25] This cookbook, published in 1881, is the first known cookbook by an African American. The *Bookman's Yearbook* lists Gore and other booksellers who might have older editions of cookbooks in the "Cookbooks & Cookery" section. These dealers serve the growing markets for both cookbooks and African American books. Libraries and collectors planning to develop holdings of African American cookbooks will want to get to know dealers and private collectors; they shouldn't wait too long because interest in these repositories of black popular culture is growing, as both African American culture and popular culture are recognized as important parts of our national heritage.

References

[1] Curtia James, "Taste and Distaste: Arguing Against the 'Soul Food' Label," *Washington Post*, 24 February 1988.

[2] ohn Brown Childs, "Afro-American Intellectuals and the People's Culture," *Theory and Society* 13 (1984): 69-90.

[3] Ibid., 78.

[4] Pearl Bailey, *Pearl's Kitchen: An Extraordinary Cookbook* (New York: Pocket Books, 1974), 175, 212.

[5] Sue Bailey Thurman, comp. and ed., *The National Council of Negro Women Presents the Historical Cookbook of the American Negro* (Washington, D.C.: Corporate Press, 1958).

[6] Randall M. Miller and John David Smith, *Dictionary of Afro-American Slavery* (New York: Greenwood Press, 1988), 187.

[7] Heidi Haughy Cusick, "African Inspiration," *San Francisco Chronicle* 12 June 1991.

[8] Women's Missionary Union of the West Chowan Baptist Association, *Women's Missionary Union Cookbook* (N.p., 1976), 2 - 3.

[9] Libby Clark, ed., *The Black Family Reunion Cookbook* (Memphis, TN: Wimmer Companies, 1991), 111.

[10] Bailey, 134.

[11] John Pinderhughes, *Family of the Spirit Cookbook: Recipes and Remembrances from African-American Kitchens* (New York: Simon and Schuster, 1990).

[12] Graham Tomlinson, "Thought for Food: A Study of Written Instructions," *Symbolic Interaction* 9 (1986): 201-216.

[13] Leah Chase, *The Dooky Chase Cookbook* (Gretna, Louisiana: Pelican Publishing, 1990), 102-103.

[14] Clark, 103.

[15] Norma Jean Darden and Carole Darden, *Spoonbread and Strawberry Wine: Recipes and Reminiscences of a Family* (Garden City, NY: Anchor Press, 1978), 205.

[16] Ruth L. Gaskins, *Every Good Negro Cook Starts with Two Basic Ingredients: A Good Heart and a Light Hand* (New York: Simon and Schuster, 1968), 3.

[17] Verta Mae (Grosvenor), *Vibration Cooking, or Travel Notes of a Geechee Girl* (New York: Doubleday & Company, 1970), 105.

[18] Carol Brunson Phillips, comp., *The Chavers Family Reunion Cookbook* (Nashville, TN: n.p., 1972).

[19] Edna Lewis, *The Taste of Country*

Cooking (New York: Alfred A. Knopf, 1978), 37.

[20] Chase, [16].

[21] Darden and Darden, 60-67.

[22] Deaconess Board, Avon Avenue Baptist Church, Cleveland, Ohio. [Cookbook Commemorating the 12th Anniversary of the Rev. and Mrs. Thomas Edison Chapman] (Waseca, Minnesota: Walter's Publishing, n.d.).

[23] Tanya Y. Wright, "Soul Food Reconsidered," *New York Times*, 7 October 1990.

[24] Chase, 159-166.

[25] Randye Hoder, "San Gabriel Dealer Offers Smorgasbord of Cooking Titles," *Los Angeles Times*, 7 April 1991.

Recent and Forthcoming Titles

Bronz, Ruth A. *Miss Ruby's Cornucopia: The Best Recipes from America's Natural Harvest.* New York: HarperCollins, 1991.

Ferguson, Shelia. *Soul Food.* New York: Grove Weidenfeld, 1989.

Hess, Karen. *The Carolina Rice Kitchen: The African Connection.* Columbia, South Carolina: University of South Carolina Press, 1993.

National Council of Negro Women Staff. *The Black Family Dinner Quilt.* Memphis, Tennessee: Tradery House, 1993.

Sanford, Maggie. *New Afro-American Cuisine.* Houston, Texas: Pride & Company, 1987.

Sohn, Mark F. *Class Cooking: Family Recipes Celebrating Fred and Frances Sohn's 50th Wedding Anniversary, October 4, 1990.* Pikeville, Kentucky: Mark F. Sohn Publications, 1990.

Stafford, Joseph. *The Black Gourmet: Favorite Afro-American Recipes from Coast to Coast.* Detroit: Harlo Printing Company, 1984.

Instructions for the Preparation of Manuscripts for *North Carolina Libraries*

1. **North Carolina Libraries** seeks to publish articles, materials reviews, and bibliographies of professional interest to librarians in North Carolina. Articles need not be necessarily of a scholarly nature, but they should address professional concerns of the library community in the state.

2. Manuscripts should be directed to Frances B. Bradburn, Editor, **North Carolina Libraries**, Joyner Library, East Carolina University, Greenville, NC 27858-4353.

3. Manuscripts should be submitted in triplicate on plain white paper measuring 8 1/2" x 11" and on computer disk.

4. Manuscripts must be double-spaced (text, references, and footnotes). Macintosh computer is the computer used by **North Carolina Libraries**. Computer disks formatted for other computers must contain a file of the document in original format and a file in ASCII. Please consult editor for further information.

5. The name, position, and professional address of the author should appear in the bottom left-hand corner of a separate title page. The author's name should not appear anywhere else on the document.

6. Each page should be numbered consecutively at the top right-hand corner and carry the title (abbreviated if necessary) at the upper left-hand corner.

7. Footnotes should appear at the end of the manuscript. The editors will refer to The Chicago Manual of Style, 13th edition. The basic forms for books and journals are as follows:

   Keyes Metcalf, Planning Academic and Research Library Buildings (New York: McGraw, 1965), 416.

   Susan K. Martin, "The Care and Feeding of the MARC Format," American Libraries 10 (September 1970): 498.

8. Photographs will be accepted for consideration but cannot be returned.

9. Upon receipt, a manuscript will be acknowledged by the editor. Following review of the manuscript by the editor and at least two jurors, a decision will be communicated to the writer. A definite publication date cannot be given since any incoming manuscript will be added to a manuscript bank from which articles are selected for each issue.

10. **North Carolina Libraries** holds the copyright for all accepted manuscripts. The journal is available both in print and electronically over the North Carolina Information Network.

11. Issue deadlines are February 10, May 10, August 10, and November 10. Manuscripts for a particular issue must be submitted at least 2 months before the issue deadline.

Popular Culture and Libraries:

A Selective Bibliography

compiled by *Eileen McGrath*

Although popular culture is ubiquitous in American society, many librarians have not given much thought to the place of popular culture in their libraries. We hope that this issue of North Carolina Libraries *has convinced our colleagues that popular culture materials have a place in most libraries. This bibliography is intended to help the new converts understand popular culture, learn how libraries have incorporated popular culture materials into their collections, and see the range of materials that libraries have collected. We have not attempted to be comprehensive; for a more complete listing, readers should see B. Lee Cooper, "Popular Culture Research and Library Services: A Selected Bibliography,"* Popular Culture Association Newsletter (PCAN) *19 (May 1992): 5-7. One additional caveat: This is a bibliography on the popular culture movement and popular culture and libraries. It is not a bibliography of popular culture as it has been or as it is now appearing in bookstores, theaters, television screens, and record stores near you.*

The bibliography is divided into three sections. The first section is a selective list of some basic texts of the popular culture movement in the United States. Since journals, especially those from Bowling Green State University, are the most important sources for keeping abreast of developments in the study of popular culture, a list of journals completes the first section. The middle section cites books and articles about popular culture in libraries and is intended to provide guidance to librarians who want to build and service popular culture collections. The final section is meant to be inspirational. It lists works about popular culture collections that already exist in libraries around the country. Wait until you get a look at what is out there!

— Popular Culture: Basic Texts and Staying Current —

Browne, Ray B. and Marshall W. Fishwick, eds. *Rejuvenating the Humanities*. Bowling Green, Ohio: Bowling Green State University Press, 1992.

Cantor, Norman F. and Michael S. Wertman, eds. *The History of Popular Culture*. New York: Macmillan, 1968.

Day, Gary, ed. *Readings in Popular Culture: Trivial Pursuits?* New York: St. Martin's Press, 1990.

Dulles, Foster Rhea. *A History of Recreation: America Learns to Play*. 2d ed. New York: Appleton-Century-Crofts, 1965.

Gans, Herbert. *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. New York: Basic Books, 1974.

Geist, Christopher D. and Jack Nachbar, eds. *The Popular Culture Reader*. 3d edition. Bowling Green, Ohio: Bowling Green University Popular Press, 1983.

Inge, M. Thomas, ed. *Handbook of American Popular Culture*. 2d ed., rev. and enlarged. New York: Greenwood Press, 1989.

Nye, Russel B. *The Unembarrassed Muse: The Popular Arts in America*. New York: Dial Press, 1970.

Clues: A Journal of Detection. Bowling Green, Ohio: Popular Press, Bowling Green State University. 2 issues per year. Subscriptions: $12.50 individuals, $15.00 institutions.

Film Quarterly. Berkeley, CA: Journals Department, University of California Press. Quarterly. Subscriptions: $18.00 individuals, $37.00 institutions.

Journal of American Culture. Bowling Green, Ohio: Popular Press, Bowling Green State University. Quarterly. Subscriptions: $25.00 individuals, $35.00 institutions.

Journal of Popular Culture. Bowling Green, Ohio: Popular Press, Bowling Green State University. Quarterly. Subscriptions: $25.00 individuals, $35.00 institutions.

Journal of Popular Film and Television. Washington, D.C.: Heldref Publications. Quarterly. Subscriptions: $27.00 individuals, $53.00 institutions.

Journal of Popular Literature. Bowling Green, Ohio: Popular Press, Bowling Green State University. 2 issues per year. Subscriptions: $12.50 individuals, $15.00 institutions.

Popular Culture Association Newsletter (PCAN). Bowling Green, Ohio: Popular Culture Association. 2 issues per year. Subscription included as part of membership in the association ($25.00).

Popular Music. Cambridge, England: Cambridge University Press. 3 issues per year. Subscriptions: $40.00 individuals, $84.00 institutions.

Popular Music and Society. Bowling Green, Ohio: Popular Press, Bowling Green State University. Quarterly. Subscriptions: $20.00 individuals, $25.00 institutions.

Studies in Popular Culture. Louisville, KY: Popular Culture Association in the South. Annual. Subscriptions: $15.00.

— Libraries and Popular Culture —

Blosser, Betsy J. and Gretchen Lagana. "Popular Culture in the Rare Book Room and Special Collections Department." *Journal of Popular Culture* 23 (Fall 1989): 125-37.

Christensen, John O. "Management of Popular Reading Collections." *Collection Management* 6 (Fall/Winter 1984): 75-82.

Christensen, John O. *Management of Popular Reading Collections in Libraries in the 1980's: A Selective Bibliography*. Monticello, IL: Vance Bibliographies, 1989.

Ellis, Allen W., ed. *Popular Culture and Acquisitions*. Binghamton, N.Y.: Haworth Press, 1992.

Ellis, Allen W. and Doug Highsmith. "Popular Culture and Libraries." *College & Research Libraries News* 51 (May 1990): 410-13.

Hoffman, Frank W. *Popular Culture and Libraries*. Hamden, CT: Library Professional Publications, 1984.

Matsushita, Hiromo. "Educational, Historical Value Found in Postcard Collections." *PNLA Quarterly* 55 (Winter 1991): 15-17.

Moran, Barbara. "Popular Culture and Library Education." *Journal of Education for Library and Information Science* 26 (Summer 1985): 25-32.

Moran, Barbara. "The Popular Culture Collection Quandary: A Survey of Faculty Needs." *Collection Building* 5 (Spring 1983): 13-17.

Nell, V. "Informer or Entertainer: Tensions between Elite and Popular Culture in the Work of the Public Librarian." *South African Journal of Library and Information Science* 53 (December 1985): 159-69.

"Popular Culture and Libraries." Special issue edited by Wayne A. Wiegand. *Drexel Library Quarterly* 16, 3 (July 1980).

Popular Culture in Libraries. Binghamton, NY: Haworth Press. Quarterly. Subscriptions: $18.00 individuals, $24.00 institutions.

Scott, Randall. "Newsletters Command Collection Completeness." *Library Journal* 114 (March 15, 1989): 92.

Sewell, William L. "Trash or Treasure?: Pop Fiction in Academic and Research Libraries." *College & Research Libraries* 45 (November 1984): 450-61.

Shroeder, Fred E. H., ed. *Twentieth Century Popular Culture in Museums and Libraries*. Bowling Green, Ohio: Bowling Green University Popular Press, 1981.

Stevenson, Gordon. "Popular Culture and the Public Library." In *Advances in Librarianship, Volume Seven*. Edited by Melvin J. Voight and Michael H. Harris, 177-229. New York: Academic Press, 1977.

Stevenson, Gordon. "The Wayward Scholar: Resources and Research in Popular Culture." *Library Trends* 25 (April 1977): 779-818.

Wiegand, Wayne A. "Popular Culture: A New Frontier for Academic Libraries." *Journal of Academic Librarianship* 5 (September 1979): 200-204.

Wiegand, Wayne A. *Popular Culture and the Library: Proceedings of Symposium II*. Lexington, KY: University of Kentucky College of Library Science, 1978.

— Individual Collections —

AB Bookman's Weekly. Clifton, NJ: AB Bookman Publications. Weekly. Subscriptions: $80.00.

College & Research Libraries News. Chicago,IL: Association of College and Research Libraries. 11 issues a year. Subscriptions: $7.50 ACRL members, $25.00 nonmembers.

Although neither publication focuses on popular culture, these are good sources for learning what other libraries are acquiring. See the regular "Acquisitions" section in *College and Research Libraries News*, and the occasional column "Library Notes" in *AB Bookman's Weekly*. The many advertisements in *AB Bookman's* will open your eyes to the monetary value of many popular culture titles.

Bassett, T. D. Seymour. "Documenting Recreation and Tourism in New England." *American Archivist* 50 (Fall 1987): 550-69.

Black, Carol M. and Pamela A. Zager. "Janis Joplin at Gates Memorial Library." *Texas Library Journal* 66 (Winter 1990): 123-35; erratum, 67 (Spring 1991): 2.

Brians, Paul. "The Nuclear War Fiction Collection at Washington State University." *College & Research Libraries News* 48 (March 1987): 115-18.

Cameron, Mary C. "UNC Detective Collection." *The Bookmark* 38 (September 1968): 1-6.

Chenault, Libby. *Battlelines: World War I Posters from the Bowman Gray Collection*. Chapel Hill: The Rare Book Collection, University of North Carolina at Chapel Hill, 1988.

"The Country Music Foundation Library and Media Center." *Tennessee Librarian* 41 (Fall 1989): 7.

Finding Materials on American Popular Culture in the Michigan State Libraries: Popular Music, Television, Comics, Popular Fiction, Movies. East Lansing, MI: Michigan State University Library, 1985.

Fiore, Janet. "Popular Culture and the Academic Library: The Nye Collection." *Drexel Library Quarterly* 16 (July 1980): 53-64.

Geist, Christopher D., et al., compilers. *Directory of Popular Culture Collections*. Phoenix: Oryx Press, 1989.

Johnson, Elizabeth L. "Little Pretty Pocket Books: The Lilly Library's Elisabeth Ball Collection of Historical Children's Materials." *Indiana Libraries* 8 (1989): 59-63.

Laurence, Katherine S. "Menus: Their Use and Collection in an Academic Library. "*College & Research Libraries News* 52 (July/August 1991): 424-27.

Lenz, Millicent and Gillian McCombs. "The Pleasure Reading Books of Yesteryear." *Wilson Library Bulletin* 62 (April 1988): 15-16.

Marsh, Carole. *The North Carolina Library Book: A Surprising Guide to the Unusual Special Collections in Libraries Across Our State*. Decatur, GA: Gallopade Publishing Group, 1991.

Moore, Milton C. "The Proctor Collection at Lovejoy Library, Southern Illinois University at Edwardsville." *Illinois Libraries* 68 (September 1986): 419-21.

Moore, Milton C. "Two Popular Literature Collections at Lovejoy Library, Southern Illinois University at Edwardsville." *Illinois Libraries* 71 (September 1989): 302-6.

Munstedt, Peter A. "Coping with Popular American Sheet Music at the University of Missouri-Kansas City." *Collection Management* 11 (1989): 59-71.

"UT Acquires Science Fiction Collection." *Texas Libraries* 50 (Summer 1989): 51-52.

Weinstein, Fannie. "At Bowling Green State University ... PC Stands for Popular Culture." *American Libraries* 20 (June 1989): 578-82.

And, finally, in case you still think that librarians are unaffected by popular culture, read Rosalee McReynolds, "A Heritage Dismissed: Librarians in Search of Their Place in American Popular Culture," *Library Journal* 110 (November 1, 1985): 25-31.

POINT

Academic Libraries Should Collect Popular Materials

by Barbara B. Moran

The battle over whether popular materials should be available in public libraries has been won. Despite the ongoing controversy between those who want to give the public what it wants and those who argue for qualitative book selection, popular materials are found in all public libraries. Whether the materials are representative of the expanse of popular culture is open to dispute, but popular materials, or at least most popular fiction genres, are found in public libraries.

It is another story in academic libraries. Although academic libraries are now acquiring more popular materials, most still have only scattered collections. Traditional acquisition policies have narrowed the scope of academic library collections to the "best" of what is available, resulting in collections representative of traditional elite culture, not in more inclusive collections containing popular as well as elite culture.

Some argue that popular culture collections should be the responsibility of public libraries, but this argument is shortsighted. First, public libraries collect only popular fiction. Popular materials include not only fiction but a myriad of other types of materials, ranging from fanzines to true confession magazines which are seldom found in public libraries. Second, even if public libraries were collecting popular materials adequately, future scholars would not have access to them. Although today's bestsellers can be found in public libraries, studies have shown that popular fiction from earlier eras typically is not available in public libraries. Retaining materials that may someday be useful to scholars is the mission of academic libraries, not of public libraries. Public libraries should not be expected to keep and preserve popular materials once their popularity has faded.

The study of popular culture has become an integral part of the curriculum in higher education. It is being studied not as a curiosity, but as a means of understanding society better. Proponents of the study of popular culture argue that insight into any era can be gained only when popular culture, as well as elite culture, is examined by scholars investigating that time period.

Since popular culture in its many aspects is now being taught and studied in thousands of colleges and universities, academic librarians must face the question of how they can support that study most effectively. If the mission of the academic library is to meet the educational and research needs of faculty and students, librarians must begin to develop more comprehensive collections to support these interests, even if this collection development forces a change in the usual qualitative standards of acquisition. Most contemporary scholars of popular culture have difficulty obtaining needed materials for their research and feel they are inadequately served by academic libraries. Academic librarians must recognize that the research needs of popular culture scholars are as valid as those of scholars in more traditional areas, and they must collect the materials necessary to support this research.

Collecting popular culture materials presents academic librarians with a number of problems. One very large question is how to save the vast amount of popular culture materials being produced. The mass and variety of publications are overwhelming, and no one academic library can assume responsibility for collecting more than a fraction of it. Nor should academic librarians necessarily acquire popular materials from the past. Systematic retrospective collection would be daunting; much of that material is already lost, and a great deal of what remains is in the hands of private collectors. What academic libraries should do is work together to preserve the popular material that is currently being produced. Interinstitutional cooperation in collection development is the most sensible way to proceed, with specific libraries assuming the responsibility of in depth collecting in designated areas. All academic libraries, however, should be building the foundation for future collections. There will be no access to these materials tomorrow if academic libraries are not acquiring them today. Despite tight budgets and lack of

see **Point** *continued on page 234.*

COUNTER POINT

Okay ... But I'm Only Buying the Comics Indexed in *Reader's Guide*

by Harry Tuchmayer, Column Editor

Today they buried Superman. And as with most obituaries, this makes us pause to take stock of ourselves and our loved ones as we come to grips with the loss. But aside from the end of another serial subscription, what impact will this "cancellation" have on libraries? Are we going to save the money and take the opportunity to reduce our serials budget through attrition? Or should we replace this title with a new subscription to, say, *Man* or *Punisher,* thereby taking this opportunity further to develop our collection of popular culture? If this all sounds a little ridiculous, it shouldn't, because this is where we might be headed if we can't properly define the purpose of our collections and develop them with the needs of our users in mind.

Academic libraries exist to support the research and curriculum-related activities of the university. Perhaps popular literature courses, American studies programs, and even some sociology, cultural anthropology, and history courses could benefit from a small, albeit representative, sample of mass market paperbacks, comic books, fanzines, and the like. But unless we are willing to commit a large percentage of our book budget to the collection of this type of "source" material, and I believe most of us are not, what we are faced with are the same demands for purchase that we see from every other department on campus. The reality is, very few libraries have the space, money, or ***need*** to collect this material in anything other than a limited fashion. So why all the fuss? Could it be that academic libraries, or should I say ***librarians***, miss buying, housing, and circulating books and magazines people really ***want*** to read?

... academic libraries should ... work together to preserve the popular material that is currently being produced.

— Moran

... while we take pride in being society's storehouse of knowledge, we're not its attic.

— Tuchmayer

Now, before all my friends at the university get into a tizzy over this, let me add that public libraries still have a way to go before they begin to collect all the types of popular culture materials available today. And quite frankly, I have some questions about whether or not we should even contemplate buying some of what represents popular culture. After all, if libraries are having a hard time justifying Madonna's *Sex* occupying shelf space in our libraries (as if it really ***would*** stay on the shelf), what will the community say when our shelves are full of hard core pornographic novels and graphic comic books? While it's not necessarily an issue of censorship, it is one of taste, community interests, and the library's mission.

Admittedly, most public libraries do shy away from selecting this type of popular culture material. We choose to believe that our reading public doesn't really want it in the library, and therefore we don't need to buy it. Thus, we can concentrate on the more acceptable forms of popular culture such as buying good bodice rippers, Harlequin Romances, and *Mack Bolan Executioner.* And while we have been good about accepting these titles into our libraries, we have nevertheless been too slow in recognizing their importance to our collections. We have been far too negligent in treating paperback collections as anything other than ephemeral items, not worthy of full cataloging and certainly undeserving of permanent shelf space. This attitude must change if public libraries are ever going to reflect truly the reading wants and desires of our clientele.

But let's not think that popular culture ends at the paperback racks. Libraries are inundated with requests for all types of pop psychology, intimate self-help, and virtually bogus medical advice books that litter the airways. Donahue, Oprah, Montel Williams, and Sally Jessie Raphael have done more

see **CounterPoint** *continued on page 234.*

Learning Resources Programs in Exemplary Community Colleges

by A. Beverley Gass

Nearly twenty years ago, I made a career move and became a community college librarian. In addition to gaining an understanding and acceptance of the culture of the community college, it was also helpful to understand the concept of the learning resources program since the library was organizationally a part of one. As defined by the American Library Association, a learning resources program is an "organizational configuration which provides library and media materials and services. It can provide various specialized services and perform other instructional responsibilities."[1]

During my tenure at the community college, the learning resources program was totally dismantled. Each of its components was organizationally assigned to various college administrators instead of one single dean. Later the learning resources program was reinstituted in the college. These changes seemed to make little difference to the college itself or to its success. How could this be? What about other community colleges and their learning resources programs? What were learning resources programs like in excellent community colleges? How were they contributing to the college and its success? What examples of excellent practice could they offer those of us in the field?

These questions inspired the research project leading to the dissertation entitled "The Contribution of the Learning Resources Program to the Excellence in Community Colleges."[2]

The study was conducted at three sites selected from among the member colleges of the League for Innovation in the Community College, a North American consortium of sixteen community college districts that include thirty-eight public institutions located in Canada and in thirteen states in the United States. Founded in 1968, the League has achieved eminence within community colleges for the innovative projects it supports and the quality of its member institutions. For the purpose of my research, I assumed that membership in the League for Innovation, the elite body of community colleges in North America, attested to the excellence of the parent institutions selected for the study.

The methodology used was case study. Although it was the hypothesis of this study that exemplary community colleges might be expected to have exemplary learning resources programs, the hypothesis did not prove true. None of the programs examined could be considered exemplary.

The *Standards for Community, Junior and Technical College Learning Resources Programs*[3] promulgated by the American Library Association provided a framework for analyzing the data. The results were presented in three case studies with the colleges identified only by fictitious names derived from the names of famous American educators: Horace Mann; John Dewey; and William Raney Harper.

Determining whether or not the colleges had a learning resources program proved to be somewhat problematic at each site. I concluded that none of the three community colleges had a learning resources program as described in the Standards. This was the most significant finding of the investigation and the only one to be described here.

Despite the absence of any organized program of learning resources, each college did have units which typically are identified as being a learning resources program. All three had libraries and audiovisual components, while Dewey had two additional components: the college prep/learning lab and academic computing and educational technology.

Although the reasons for the apparent failure of the programmatic construct of learning resources cannot be fully ascertained, the intricacy of the organizational model presented by the Standards may have effectually hidden libraries and other basic level component services such as audiovisual from the larger parent organization. The complex organizational configurations of learning resources programs, where they have been implemented, may have created a situation where it appeared that these more basic service components were receiving adequate funding or faring well enough, particularly when institutional administrators had been encouraged by the Standards to think about "programs" of learning resources and not individual units. It is possible that the perpetuation of the model may only serve further to alienate important and valued components from the centrality of instructional support and hinder their effective contribution to the instructional mission of their parent colleges.

Because the Standards were developed by a pre-computer generation, the recommended model of service delivery incorporating computers and telecommunications may have been too speculative and may not have been adequately adjusted since its inception.

Having been broadly and vaguely defined twenty years ago, the learning resources program model may have allowed local college administrators too much latitude in defining the program and may now be inappropriate in an era of specialization. Perhaps the programmatic concept of learning resources is no longer relevant and only distracts community college leadership from attending to the needs of libraries and audiovisual units.

Because the model as displayed in the Standards is so broad, the buildings of the 1960s and 1970s, typically designed to house learning resources programs, actually may have been what held these components and programs together. However, despite their centrality to the program configuration, buildings are not enough to keep a program vital in a changing environment. A space necessary for an earlier vision of learning resources with large collections and diverse services may have begun to appear empty and too large by administrators trying to accommodate other programs moving into their colleges. It is likely that facilities, which once held learning resources programs together physically and even organizationally, will not be greatly ex-

panded or replicated.

As community colleges become increasingly decentralized, flagship campuses will no longer be built. Whether or not the future will require smaller physical campuses, electronic classrooms, the linkages of students to electronic colleges, or other scenarios yet unimagined, decisions about how best to deliver library or other instructionally supportive services will have to be rethought. The incorporation of computer and communication technologies may become more important in the emerging community college than buildings and campuses and will also become the basis for the delivery of, and access to, library services, audiovisual services, and other academic support services. How the professionals administering these units utilize technology and deploy human resources will determine the quality of services offered to students and faculty.

This research should be replicated at other community colleges. Possible sites could include other colleges that are members of the League for Innovation in the Community College as well as community colleges that do not belong to the League. Such investigations should include colleges whose student full-time equivalency enrollments are both smaller and larger than the colleges of this investigation. Likewise, replication of this research at single campus colleges, rural colleges, and those in more urban areas than those of this investigation could prove meaningful.

It might be particularly useful to investigate how learning resources units are being planned for these future electronic colleges. How will learning resources units be configured for a future in which students and faculty assemble not physically but electronically? Are there community colleges that have already begun to create or restructure learning resources units? What are these units doing in the community colleges where students no longer have to come physically to the campuses to receive instruction but can take numerous courses or complete associate degrees electronically?

Replication of this research at colleges known to have exemplary learning resources units would be also useful. Identifying these Learning Resources Programs exemplary units could require nomination or some selection process that recognizes the locally focused missions of community colleges and the concomitantly locally focused learning resource program units. It may also be useful to learn how libraries within four-year colleges and universities where electronic instruction precludes the traditional physical attendance of students on campus are delivering or planning to deliver library services.

Other investigations that examine the concept of "services" versus "programs" might be valuable to the profession. Lee Hisle in his dissertation entitled "The Role of Learning Resource Services in Selected Community Colleges"[4] suggests that the configurations of libraries, audiovisual units, and other instructionally supportive units are linked because of their provision of services to instruction instead of any really significant "programs" as described in the Standards. Which of these models is more useful for libraries and other units for whom the Standards have been promulgated?

This investigation seems to have raised more questions than it answered about the future and the viability of libraries, audiovisual services, and other units traditionally included within the definition of learning resources by Standards. Other research is imperative for the professionals in the field and for community

... *see* **Research** *continued on page 226.*

Over to You . . .

Letters to the Editor

Dear Editor:

For about two years I have read an electronic bulletin board called Computers & Composition Digest. The participants are, for the most part, writing instructors in colleges and universities in New England and the Southwest, with a few people scattered in other regions. I participate because I am interested in learning how they are using computers as part of instruction.

I was pleasantly surprised to see the following message as an FYI item on October 21st. Written by Paul Kramer, it originally appeared on the New Paradigms in Education List and was forwarded to C&CD by Eric Crump:

> I just sent this information to one person, but with a second person asking about telecommunications in schools maybe more people would be interested in knowing that the current issue of *North Carolina Libraries* is devoted to telecommunications and in addition to excellent articles has references to some very useful books on the subject.

The fame of the journal continues to spread! Congratulations to you and guest editor Bill Stahl for a noteworthy issue.

Sincerely,
Angela Murphy-Walters
Curriculum Librarian
Hunter Library
Western Carolina University
Cullowhee, NC 28723

Letters to the editor are welcomed.
Address correspondence to:
Frances Bryant Bradburn
Editor, *North Carolina Libraries*
Joyner Library
East Carolina University
Greenville, NC 27858-4353

Research *continued from 225.*

colleges if libraries and these units are to contribute meaningfully to their colleges and their students.

References

1 "Standards for Community, Junior and Technical College Learning Resources Programs," *C&RL News* 51 (September 1990): 757.

2 Gass, Alice Beverley, "The Contribution of the Learning Resources Program to the Excellences in Community Colleges," (D.L.S. dissertation, Columbia University, 1992.)

3 "Standards for Community, Junior and Technical College Learning Resources Programs," 757-67.

4 Hisle, Wendell Leon. "The Role of Learning Resource Services in Selected Community Colleges," (Ph.D. dissertation, University of Texas, 1988.)

Point *continued from 222.*

familiarity with the material, academic librarians should be working collectively to assure that collections are being amassed now to meet the needs of the popular culture scholars of tomorrow.

The challenge of expanding the traditional view of collection development in academic libraries will require librarians to change their attitudes. They will be forced to break out of the "cultural ghetto" in which they have traditionally operated. Many librarians have already done this, but others are still bound by a narrow definition of culture, and their collections are shaped from that perspective. In an age of anticanonical and multicultural studies, collection developers must look beyond traditional standards if they are to meet the needs of their constituencies. If future scholars are to understand today's society, they must have access to today's popular materials. If academic librarians do not collect and preserve these materials, who will?

CounterPoint *continued from 223.*

for popularizing codependency, ecstacy within marriage, and the natural healing powers of the apricot pit than anything imaginable. Not surprisingly, public libraries often feature these titles in their non-fiction collections. Is anyone seriously suggesting that these be the focal point of our collections in psychology or medicine at the university library?

Popular culture is not static, and popular culture materials are meant to be read and used rather than collected and stored. Libraries are not museums, and while we take pride in being society's storehouse of knowledge, we're not its attiic. It is time to consider seriously the place of these materials in our collections and it's time for greater cooperation between public and academic libraries. And perhaps, before public libraries so willingly discard and sell their "worthless" paperbacks, they might yet find a good home at the university.

North Carolina Books

Dorothy Hodder, Compiler

Farming has been the way of life for the fictional Clare family of Lothian County, North Carolina, since before the Civil War. They work from sunrise to sunset, toiling over their crops of tobacco and corn, harvesting crops with varying success. Life as a farmer is difficult in the modern United States, and the Clare family of the Sandhills Region of North Carolina provides a true example of the modern farm family's stuggle to survive.

Waiting for Rain: A Farmer's Story chronicles the battle of one farmer to maintain his livelihood during economic hard times. Dan Butterworth, a professor at Morehead State University in Kentucky, writes about his subject with firsthand knowledge. He spent the hot, dry summer of 1986 with the family upon whom the Clares are based while teaching at a nearby college. While boarding in the "Clare household," he became the friend and confidant of the family patriarch, Archie Clare.

Archie Clare, aged sixty, contemplates giving up the life that he has known and which has sustained his family for generations. He pours out his thoughts to the author in a steady stream throughout that summer, and Butterworth, a willing listener, is fascinated. He listens patiently and sympathetically to all that Archie has to say: stories of his military service, his family history, his neighbors and their problems, government troubles, economic crises. Clare seems to have a love-hate relationship with the land, and having tried to escape the life of a farmer and failed, he has in fact developed a curious detachment about it. Butterworth's description of Clare's daily routine of riding the circuit rings true: the constant driving around in an old pickup through acres and acres of sandy farmland, checking on fields of crops, making personal contact with tenants and farm workers, maintaining machinery, with Archie continually smoking and talking about his life and work.

Dan Butterworth.
Waiting for Rain: A Farmer's Story.
Chapel Hill: Algonquin Books of Chapel Hill, 1992.
226 pp. $17.95. ISBN 0-945575-78-5.

As the book progresses, Archie realizes that he must make a change in his occupation. His children are grown, and his son has no intention of following in his father's footsteps. Clare tries his hand at other jobs, including working in a tobacco warehouse, and finally settles on logging in the swamp. This is dangerous (Archie gives himself a back injury while on the job) but the pay is good, and he begins to clear some of his debts. Butterworth notes, though, that it is hard for Archie completely to give up his old ways — to a large extent he still keeps up his farming routine of riding the circuit.

Dan Butterworth's portait of Archie Clare is realistic and straightforward, without much sentimentality. He depicts Clare for what he is: a Camel-smoking, weathered, hard-working survivor, although part of a dying breed. The author greatly admires his subject—particularly Clare's determination, grit, honesty, and strength in dealing with adversity. Through his writing, the author enables us to know this man personally, and to reach a basic understanding of his way of life. Butterworth's descriptions of the geographic area of rural Lothian and Campbell Counties and of the small communities of Farlanboro and Wayfare (all based on real places) add to the realism of his narrative. His writing style is thoughtful, purposeful, and flows along smoothly, much like the Lumber River locale he writes about.

Dan Butterworth has written a thought-provoking book about a very timely subject. *Waiting for Rain* very ably conveys the message of how hard it is to be a small farmer in today's world, and of how the simple, rural farm life that Americans have come to romanticize is in danger of extinction. It provides insight into what small farmers everywhere face: strangling government regulations, mountainous paperwork, heavy debt, labor troubles, and ultimately, always being forever at the mercy of the weather.

Waiting for Rain: A Farmer's Story is very highly recommended, and deserves a place in all high school, public, and academic libraries.

— Michael I. Shoop, Robeson County Public Library, Lumberton

Brent D. Glass.

The Textile Industry of North Carolina: A History.

Raleigh: North Carolina Division of Archives and History, 1992. 119 pp. $10.00. ISBN 0-86526-256-X.

Textile manufacture doesn't rank high on the list of glamour industries, but it runs deep in the lives of many North Carolina families. Even today nearly a quarter of the state's manufacturing jobs are in textiles. And no other state has more than North Carolina's 208,000 textile workers.

Brent Glass, concerned for many years with the state's industrial heritage as a historian with the Division of Archives and History, has written a brief chronological survey of the textile industry in North Carolina. The very readable text is dense with facts and figures, yet it gracefully tells a fascinating story, from the earliest mills to the current efforts by the industry to vitalize itself against the ravages of offshore competition. (Remember "Crafted with Pride"?)

Although the first successful mill in North Carolina was built in 1813, growth of the industry was slow until late in the nineteenth century. The change from water to electric power to operate textile machinery made possible the construction of large mills, which could be sited in more urban areas, in contrast to the early small mills located in villages along rivers at the fall line. Under the banner of "New South" industrialization in the southern Piedmont, textiles flourished in the early twentieth century to the point of surpassing the industry of New England by 1923. The promise of low wages, a plentiful supply of placid workers, proximity to the cotton fields, and a modern railroad network, enticed many an entrepreneur in North Carolina. Worker agitation to organize was frequent and intense, but the deep paternalism of the southern capitalist could not be overcome. Solidarity peaked during the great strike by four hundred thousand textile workers in 1934, but this strike, the largest in American history, failed. Reforms came during the next several decades with new corporate leadership.

The number of textile employees in North Carolina peaked at 293,600 in 1973. Since then about eighty-six thousand jobs have been lost, most of them to foreign competitors. Many mills have closed, and in the 1980s the industry was hit hard by mergers and takeovers. Some pundits say the game is over for American textiles: there is no way to compete with the low wages of the Caribbean, Mexico, or Asia. The industry, on the other hand, is responding by shifting to high-value products, integrating manufacturing through automation, and creating new markets with innovative products in areas such as microfibers, medical textiles, geotextiles, non-woven, nonsewn apparel, industrial textiles, and composites. A highly skilled work force with a global outlook is being trained. North Carolina State University, with over nine hundred students in the College of Textiles, awards half the undergraduate textile degrees in the United States. High job placement rates for graduates continue to make careers in textiles attractive.

The author portrays an industry that "will continue to have a profound impact upon the state's economy and history for many years to come. There is hardly an area of life in North Carolina that does not reflect its impact." The book has fifty-three illustrations, quality printing, a bibliography of published and unpublished sources, and an index. It is a worthy addition to any collection on North Carolina history.

— Paul L. Garwig, North Carolina State University

Thomas Wolfe.

The Lost Boy: A Novella.

Chapel Hill: University of North Carolina Press, 1992. 100 pp. $15.50. ISBN 0-8078-2063-6.

Grover Cleveland Wolfe, of Asheville, North Carolina, died of typhoid fever on November 16, 1904. His four-year-old brother would always remember Grover's wasted body laid out on a cooling board in the family boarding house in St. Louis. That brother was Thomas Wolfe — Thomas Wolfe, who noticed every rich thing and never forgot any luscious taste, aromatic zephyr, or timbre-laden note of life; who never forgot his raven-haired brother Grover; who wrote a literary memory of a lost boy he called Grover. This was a scarcely fictionalized picture, in four different voices and times, of an almost twelve-year-old boy, called by his mother the brightest boy she had.

Truncated and bowdlerized sections of this novella appeared first as a story in the November 1937 *Redbook* magazine. It was anthologized, also in diminished form, in the posthumous collections, *The Hills Beyond* and *The Complete Short Stories of Thomas Wolfe*. James W. Clark, Jr. has re-edited this fully developed work using the manuscript material at Harvard. Professor Clark teaches English and is a director of Humanities Extension at North Carolina State University. He also serves as president of the Thomas Wolfe Society. He has inserted a few lost words, made the most felicitous of capitalizations, and let stylistic

idiosyncrasies stand to preserve "the Gantian authenticity" of the text.

The Lost Boy is a literary journey of transformation of memory through time. It is a transformation through an imagined self, to mother, sister, brother; each narrator acting as a witness to the lost promise of the boy. Professor Clark places this construct of memory testimony within the Gantian saga, the great work that Wolfe had started with *Look Homeward, Angel*. The abrupt loss of elegiac happiness that follows an incident in front of the "stingy Crockers" assumes its full power as Professor Clark restores the sense impressions of "old Grover." The very important Jim Crow episode and the "evening of hot despair" had both been lopped off the *Redbook* version and their restoration makes the work.

The Lost Boy has eleven illustrations by Ed Lindlof. They charmingly reflect the life of the Wolfe family and turn of the century America. This is a singularly beautiful book. It is well designed, printed, and bound.

— Philip Banks, Asheville-Buncombe Library System

In 1988, Paxton Davis, North Carolina-born journalist and educator, published the first volume of his autobiography, *Being a Boy*, which recounts his idyllic childhood in his native Winston-Salem. Despite growing up in the aftermath of the Great Depression of 1929, Davis's childhood was not overshadowed by economic austerity; rather, it was tempered by the pervasive optimism of New Deal progressivism, and, more importantly, by the privileges of being from a middle-class, educated family.

The second volume of his autobiography, *A Boy's War*, published in 1990, constitutes Davis's memoirs of his experiences as a soldier in the U. S. Army during World War II. For Davis and other servicemen and women of his generation, World War II was a pivotal point in their lives.

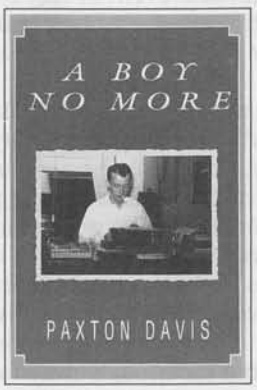
Despite its centrality in Davis's life, however, World War II decisively postponed his late adolescence by abruptly forcing his passage to premature adulthood. *A Boy No More*, the third volume of Davis's autobiography, recounts a crucial psychological period in which he lives out his delayed late adolescence upon his return to civilian life and then consciously experiences the rite of passage into mature adulthood.

Paxton Davis.

A Boy No More.

Winston-Salem: John F. Blair, 1992. 252 pp. ill. $17.95. ISBN 0-89587-094-0.

After receiving his honorable discharge, Davis returned to his hometown of Winston-Salem to discover that the concomitant events of World War II had irrevocably changed not only him and his comrades in arms, but also the civilians who worked for the war effort on the home front. Davis observed, among his discoveries in postwar Winston-Salem, the newly found independence and importance of women in the workplace; the progress, albeit slow, of blacks in their struggle to achieve equality under the law; the expansion of the economy, manifested by the overnight growth of shopping malls, housing developments, and supermarkets; and the rush to resume personal relationships placed on hold by the war — to marry, settle down, and raise a family — a phenomenon which led inexorably to what was later termed the "baby boom."



The bulk and heart of *A Boy No More* center on Davis's decisions to get a college education and to return to Winston-Salem to begin his professional career. Davis's descriptions of his life as a student at Johns Hopkins University in Baltimore, Maryland, and his life as a rookie journalist with the *Winston-Salem Journal* mirror the experiences of other GIs, men and women, who took advantage of the GI Bill to get an education to prepare them for careers which would enable them either to maintain the status they inherited from their parents, or, in many cases, to climb one or more rungs of the socioeconomic ladder. Davis captures both the stimulating intellectual environment of Johns Hopkins, its stellar professors and invigorating curriculum, and the fascinating behind-the-scenes action in the newsroom of one of North Carolina's oldest newspapers.

Educational and work-related experiences notwithstanding, it was the death of his father which sealed Davis's passage from his postponed adolescence to adulthood. Confronting the mortality of his father made Davis realize that from this moment on he was "a boy no more."

Throughout *A Boy No More*, Davis, the returning veteran, transforms his beloved Winston-Salem into a metaphor for postwar America. Through Davis's unique perspective the reader recognizes common threads of experience uniting all who lived through that tumultuous but exhilarating period of American history.

Davis's third installment of his autobiography will provide enjoyable reading and a sense of identification for those of his generation, who experienced World War II and its aftermath firsthand. Perhaps, more importantly, Davis's memoirs breathe life into this

pivotal historical period for "baby boomers," and, even more so, for today's youth for whom World War II is already ancient history. Academic, public, and school libraries throughout the South and the nation will find *A Boy No More* a well-crafted personal narrative with universal appeal. Read in sequence after *Being a Boy* and *A Boy's War*, the reader will discover or rediscover in Davis's autobiographical trilogy the essence of North Carolina life in the 1930s and 1940s.

— Plummer Alston Jones, Jr., Elon College

Wilt Browning.

The Rocks: The True Story of the Worst Team in Baseball History.

Asheboro, N.C.: Down Home Press, 1992. 139 pp. $19.95. ISBN 1-878086-14-6.

Baseball trivia buffs would probably name the Cleveland Spiders of 1899 as the worst professional baseball team of all time. Wilt Browning, a sports columnist for the *Greensboro News & Record*, in his little book, *The Rocks: The True Story of the Worst Team in Baseball History*, proves, however, that this dubious distinction was earned in 1951 by the Granite Falls Rocks of the Class D Western Carolina League. The Rocks finished the season with fourteen wins and ninety-six losses for a winning percentage of .1272. They were last in the league in nearly every offensive category and, most importantly, scored only 367 runs, 241 runs fewer than the Lenoir Red Sox, the team just above the Rocks in the season's final standings.

But *The Rocks* is not a mere litany of futility. It is the very human story of six businessmen in love with the game of baseball, who were clearly out of their depth when it came to fielding a viable professional team. It is the story of the players and managers, many of whom were far better than the record suggests. It is the story of a time of great social change in the United States and in North Carolina: World War II was still a vivid memory, the Korean War was raging at its peak, Senator McCarthy was infecting the nation with fear of Communism, and old ways of life were beginning to disappear.

Granite Falls had in 1948, 1949, and 1950 produced state champion semi- pro teams. The whole town was crazy about baseball. When a slot came open in the Western Carolina League, it seemed reasonable that Granite Falls could fill the gap with a good team and steady fan attendance at the games. What the owners failed to realize was that playing grueling games almost everyday was far different from the more relaxed semi-pro schedule. More importantly, 1951 was not a good time to go into the professional baseball business—teams throughout the minor leagues were failing and attendance was way down. In short, it was a perfect prescription for disaster.

Despite their abysmal record, the Rocks weren't really all that bad. They were competitive in many games until about the seventh inning when their pitching inevitably failed. The owners were forced to sell many players in order to meet the payroll, players that time and time again, as members of better teams, came back to haunt the Rocks. As the best players left so did the fans, which compounded the owners' financial problems. The official scorer became so disinterested that he failed to file official game reports for the final sixteen games, a neglect which has kept hidden all these years the most remarkable event of that long and dismal season. In the season's last week, the owners asked five excellent black ball players to join the team. Their gracious acceptance marked the first integration of any professional team in North Carolina.

The Rocks is a fine example of small scale social history and is a first-class baseball book. Browning has used interviews with "survivors" and available primary source material in reconstructing the events (unfortunately, many of the team's business records were destroyed by fire). For the baseball statistics enthusiast, an appendix is included with team and league records from 1951. Browning is a good storyteller who deftly plays the events of the Western Carolina League season and details of small town life against the larger crises of the world. Included as well are several highly entertaining related stories including the harrowing and miraculous story of a team bus with failed brakes hurtling down a twisting mountain highway. The reader is transported back to a time still near enough for many of us to remember but far enough away to seem ever more remote; an era which can tantalize us with its apparent simplicity but which in its own way was as complex as our own.

The quality of this little book goes beyond mere local interest. As an extraordinary slice of southern history, and as a view of life in a small North Carolina town forty years ago, it belongs in all southern libraries. As an extraordinary piece of baseball writing which touches fascinating but relatively unknown aspects of the game, it belongs in baseball collections everywhere.

—Daniel C. Horne, New Hanover County Public Library

When Catherine Carter moved from an elementary school library to a community college library and no longer numbered storytelling among her duties, she satisfied her desire to share her stories by writing them down. Her original collection, *Ghost Tales of the Moratoc*, comes from the northeastern North Carolina counties of Bertie, Martin, Tyrell, and Washington, where her family has lived for generations, and which has been largely unrepresented in regional literature of this nature. This is a book for those of us who remember those delightfully scary tales told to us by grandmothers, grandfathers, aunts, uncles, and cousins, back when we were children. And it's a book that can be read from upper elementary age on up.

Catherine T. Carter.
Ghost Tales of the Moratoc.
Winston-Salem: John F. Blair, 1992. 150 pp. $9.95.
ISBN 0-89587-091-6.

Fred T. Morgan.
Haunted Uwharries.
Asheboro, N.C.: Down Home Press, 1992. 173 pp. $10.95
ISBN 0-878086-13-8.

Nancy Roberts.
North Carolina Ghosts and Legends.
Columbia: University of South Carolina Press, 1992.
122 pp. $8.95. ISBN 0-87249-765-8.

Both Fred T. Morgan's and Nancy Roberts's new books are essentially reprints. If your library doesn't own the older volumes, or has a large demand for regional ghost stories, and/or a budget which can absorb a certain amount of duplication, both are recommended purchases. They are both available in trade paper, and have attractive covers.

Fred T. Morgan's *Haunted Uwharries* is a collection of thirty-five ghost, witch, and "strange happening" stories. The stories range from the amusing to the truly macabre. They are short enough to be read by children in upper elementary school, and interesting enough to appeal to their elders. Twenty-nine of these stories appeared in Morgan's *Uwharrie Magic* (Durham, N.C.: Moore Publishing, 1974) with some minor title changes but no apparent textual differences.

Nancy Roberts's *North Carolina Ghosts and Legends* was originally published as *An Illustrated Guide to Ghosts and Mysterious Occurrences in the Old North State* (Secaucus, N.J.: Castle Books, 1967). It is reproduced here with the addition of three new stories. Roberts's ghosts range from the mountains to the Outer Banks, and are perennial favorites with both children and adults.

— Samantha Hunt, New Hanover County Public Library

Other Publications of Interest

James Mooney's History, Myths, and Sacred Formulas of the Cherokees, originally published by the Bureau of American Ethnology as *Myths of the Cherokee* (1900) and *The Sacred Formulas of the Cherokees* (1891) have been reissued with George Ellison's new biographical introduction under Bright Mountain Books' Historical Images imprint. This illustrated trade paper edition includes a bibliography of Mooney's other writings about the Eastern Cherokees and a glossary of Cherokee words. It is available through Waldenbooks and independent bookstores at $15.95, or directly from the publisher at $20.00, which includes shipping and handling. (1992: Bright Mountain Books, 138 Springside Road, Asheville, NC 28803; 397 pp.; ISBN 0-914875-19-1).

An Index to North Carolina Newspapers, 1784-1789, by Alan D. Watson, is the final title in the Historical Publications Section and the North Carolina Commission on the Bicentennial of the United States Constitution's series "North Carolina and the Constitution." Dr. Watson is one of the state's leading scholars on colonial and Revolutionary North Carolina history, and is professor of history at the University of North Carolina at Wilmington. His introduction and index will be invaluable tools for public and academic libraries. (1992: Historical Publications Section, Division of Archives and History, 109 East Jones Street, Raleigh, N.C. 27601-2807; 68 pp.; pbk;$12.00, plus $2.00 postage and handling; ISBN 0-86526-253-5).

A handsome bicentennial edition of William S. Powell's *The First State University: A Pictorial History of the University of North Carolina*, adds forty pages of photographs covering the last dozen years at Carolina, as well as some "recently discovered photographs from previous eras." Also new in the third edition is a section of campus maps dating from 1792 to 1992. (1972, 1979, 1992: The University of North Carolina Press, P.O. Box 2288, Chapel Hill, N.C. 27515-2288; 389 pp.; $29.95; ISBN 0-8078-2049-0).

Persons interested in reviewing for North Carolina Libraries *are invited to contact Dorothy Hodder at New Hanover County Public Library, 201 Chestnut St., Wilmington, NC 28401, (919) 341-4389. Reviewers are not paid, but may keep the books they review.*

Lagniappe*/North Caroliniana

compiled by *Plummer Alston Jones, Jr.*

Editor's Note: "Lagniappe/North Caroliniana," the newest feature column of *North Carolina Libraries*, is envisioned as a complement to "North Carolina Books." As such, "Lagniappe/North Caroliniana" will feature reviews of materials in various non-book formats presenting fictional or nonfictional accounts on North Carolina or the Southern regions which include North Carolina (e.g., the Appalachians, the Southeast, the Old South, the New South, etc.). Publishers and creators of nonbook materials which meet these criteria should forward materials for possible review. Reviews of up to 250 words are welcomed and will be considered for publication. Send materials and reviews to Plummer Alston Jones, Jr., c/o Iris Holt McEwen Library/LaRose Resources Center, Elon College, P.O. Box 187, Elon College, NC 27244-0187.

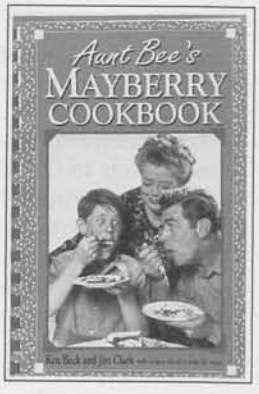
North Carolina Popular Culture: A Review of Selected Current Materials

by Lula Avent

Popular culture is defined by the Popular Culture Association as "those productions, both artistic and commercial, designed for mass consumption." An increase in leisure reading by students and the public, as well as scholarly interest in popular culture, has resulted in a demand for more popular culture material in libraries. There is a wide range of popular culture material on North Carolina in both print and nonprint formats. Topics include sports, cookbooks, material on the Andy Griffith Show, travel videos and cassettes, "how to" guides (golf, basketball, tennis), games, popular fiction (historical romance novels, mysteries, science fiction), and many more. Libraries formerly relied on donations, flea markets, garage sales, and estate sales as ways of collecting popular culture materials. Today many popular culture items can be purchased from local publishers and book dealers. Another way of acquiring popular culture materials is directly from the association or organization responsible for producing the item. Though collecting popular culture materials can be challenging, the results are worthwhile. The following sample of in-print popular culture materials illustrates the variety of items available.

Print material

Ken Beck and Jim Clark. ***Aunt Bee's Mayberry Cookbook***. Nashville, TN: Rutledge Hill Press (513 Third Avenue South, 37210), 1991. 244 pp. $12.95. ISBN 1-55853-098-3 (paper).



Aunt Bee's Mayberry Cookbook contains more than three hundred recipes for many foods served by America's favorite aunt and others in the fictional town of Mayberry. Among the recipes included are Beef Stroganoff Barney, Courthouse Crock Pot Spaghetti Sauce, Aunt Bee's Kerosene Cucumbers, Otis's Dipsy-Doodle Cake, and Security Bank Bread. Aunt Bee's cookbook offers these entertaining recipes along with memories from the show. There are many photos and excerpts of dialogue from the show, as well as a list of the cast, production crew, and writers. This book is a treasure for those who love "The Andy Griffith Show."

*La•gniappe (lăn-yăp´, lăn´ yăp´) n. An extra or unexpected gift or benefit. [Louisiana French]

Jerry Bledsoe. ***North Carolina Curiosities.***
Chester, CT: Globe Pequot Press (10 Denlar Drive, Box Q, 06412).
Telephone: (800) 243-0495. 2nd ed., 1990. 223 pp. $9.95. ISBN 0-87106-528-2 (paper).

North Carolina Curiosities is a handbook to off-beat sites and activities that do not appear in regular travel guides. Jerry Bledsoe, a columnist for the *Greensboro News & Record*, divides the state into three regions and arranges the entries alphabetically by county within each region. He describes the significance of the site or activity, lists its hours of operation, gives directions for getting there, admission information, and telephone numbers. Black and white photos illustrate some of the sites. There is an index.

Starting with the coast, the reader will not want to miss the mysterious hoofprints in Bath; the Blue Crab Derby in Morehead City; Mule Day in Benson; Fred, the stuffed firehorse in New Bern; and the Collard Festival in Ayden. Attractions in the Piedmont include Robert Lindley's Studebaker Rest Home in Snow Camp, the world's largest stump and rest zoo in Bynum, America's only trucking museum in Cherryville, the world's largest bureau in High Point, and Lizard Lick's lizard race. In the mountains, visitors can celebrate Beech Mountain's Garbage Day, visit Lee Medford's bottle house in Forest Hill, participate in a wash tub race in Chimney Rock, or take a ride down the original waterslide in Pisgah Forest. This is only a sample of what is included in this "outlandish guide to the dadblamedest things to see and do in North Carolina."

Calendars, Games, and Memorabilia

Ken Beck and Jim Clark. ***The Andy Griffith Show Calendar.***
Winston-Salem, NC: John F. Blair (1406 Plaza Drive, 27103-1470), 1992. $9.95.
ISBN 0-89587-084-3.

The Andy Griffith Show Calendar reflects some of the spirit of the fictional town of Mayberry. Each month features important events in Mayberry and birth dates of the cast. Dates such as Barney's first resignation, Aunt Bee's learning to drive, when Gomer first said "Shazam!," the Rev. Tucker's "dry as dust" sermon, and the last CBS prime-time airing of the show are some of the events listed. There is also a list of the cast, production crew, and core writers.

North Carolina: [puzzle]. Shelia Austin and Barbara Pierce; drawn by Time Harris.
Hutchinson, KS: Puzzlin State, 1990. $7.95. ISBN 0-87106-499-5.
Distributed by Globe Pequot Press, 10 Denlar Drive, Box Q, Chester, CT 06412.
Telephone: (800) 243-0495; FAX (203) 526-2655.

This one hundred-piece puzzle is both entertaining and educational. It includes facts such as the state song, motto, flower, bird, insect, reptile, stone, mammal, tree, flag, fish, shell, and a picture of the state capital. All one hundred counties are included, with each county seat indicated. Sites of historical events such as Bentonville Battleground, Bennett Place, Fort Raleigh National Historic Site, and Alamance Battleground State Historic Site are shown. Geographical points of interest, cities and rivers, and names of some of the famous people who lived in the state are also included.

Videos

The Outer Banks of North Carolina.
Cocoa, FL: Space Coast Video Productions, 1989?. VHS; 12 min.
$19.95. Order from Broadfoot's of Wendell, 6624 Robertson Pond Road, Wendell, NC 27591. Telephone: (800) 444-6963.

This twelve-minute video shows a world of recreation, leisure, and natural beauty. Travelers will learn where to pursue their favorite vacation activities, such as wind surfing, fishing, camping, photography, horseback riding, or hang gliding. Major attractions such as the Wright Brothers Memorial, Cape Hatteras Lighthouse, Ocracoke Lighthouse, Pea Island National Wildlife Refuge, and the Elizabethan Gardens are featured. Viewers can explore Ocracoke Village, the Elizabethan shops and houses in Manteo, and relive events from the legend of Blackbeard. Both the photographs and narration are good. This video can serve as a useful guide both for people who are planning to visit and for armchair travelers.

The Great Smoky Mountains. Cedar Rapids, IA: Stamats Film & Video, Inc. (427 Sixth Ave. S.E., P. O. Box 2789, 52406-9962). Telephone: (800) 553-8878. 1988. 30 min. $19.95; also available on laser videodisc for $29.95 and on audiocassette for $9.95.

In this video the viewer is treated to a magnificent view of the Great Smoky Mountains National Park, the most visited of the country's national parks. Beautiful aerial photographs graphically illustrate the natural beauty, history, recreational activities, and wildlife of the area. Scenes of virgin hardwood forests, pristine streams and waterfalls, mist covered mountains, and a stretch of the famed Appalachian Trail are only a few of the breathtaking scenes in this video. The music of Jackson Berkey of Mannheim Steamroller sets the perfect tone to match the colorful photographs. The narration, by one male voice, is professional and informative. This video is excellent for armchair travelers who want to see, but not necessarily experience first-hand, the wonders of the Smokies.

Magazines

Jazzscope (1989- ; Jeff Badgett, ed.; Chapel Hill, NC: North Carolina Jazz Network, Inc. (P. O. Box 2467, 27515-2467). Telephone: (919) 967-6256; free; quarterly).

Jazzscope, published by the North Carolina Jazz Network, is a newsletter that promotes jazz events and jazz concerts. It includes articles about people throughout North Carolina who perform jazz in concert halls, art centers, and night clubs. It also features articles on people who write or talk about jazz on radio or television. There is a calendar of upcoming jazz events in North Carolina.

Carolina Gardener (1988- ; L. A. Jackson, ed.; Greensboro, NC: Carolina Gardener, Inc. (P. O. Box 4504, 27404). Telephone: (919) 294-8199; bimonthly; $14.00).

Carolina Gardener is a regional publication designed to cover South Carolina and North Carolina, but judging from some of the letters to the editor, people from the Tidewater area of Virginia also read the magazine. Issues feature articles on public gardens, such as the Elizabethan Gardens and information on indoor and outdoor plants, landscaping, herbs, aquatic gardens, vegetables, organic gardening, and more. Valuable regular features that increase the magazine's appeal include tips on gardening, a calendar of events, plant introductions, profiles on plants, a catalog corner, classified ads, a buyers' guide, and product reviews.

Sound Recordings

Southbound Visitor's Guide to the Blue Ridge Parkway: An Interpretive Guide from Blowing Rock to Cherokee. Woodruff, SC: Rogers Associates (3301 Highway 101 North, 29388), 1988. $9.95.

Accompanied by a map of the sights along the Blue Ridge Parkway, this talking guidebook should prove useful for a first look while behind the wheel. The guide, narrated by Allen Bookout, describes sights along the one hundred seventy miles of the Parkway in North Carolina. There are two cassettes, a northbound version from Cherokee to Blowing Rock, and a southbound version from Blowing Rock to Cherokee. The tapes are keyed to mileposts that mark a driver's progress along the parkway. The listener is instructed to turn the tape off at certain points and to turn it back on at upcoming mileposts. The narrator does an excellent job of presenting scripts that entertain as well as inform. The tape contains historical, geographical, and geological information, as well as information about accommodations. An unexpected and attractive feature is the inclusion of singing and storytelling by natives along the Parkway.

North Carolina Library Association
Minutes of the Executive Board

July 17, 1992

The Executive Board of the North Carolina Library Association met on July 17, 1992 in Asheville, North Carolina in Owen Hall on the campus of the University of North Carolina at Asheville.

The meeting was called to order by President Janet Freeman at 9:30 a.m.

Executive Board Members and Committee Chairpersons present at the meeting included the following:

Barbara Baker, Janet Freeman, Karen Purcell, Nancy Bates, Araby Greene, Vanessa Ramseur, Doris Anne Bradley, Benjie Hester, Ed Shearin, Waltrene Canada, Michael Ingram, Susan Squires, Wanda Cason, Gwen Jackson, Steve Sumerford, John Childers, Patricia Langelier, Helen Tugwell, Eleanor Cook, Jessica MacPhail, Catherine Van Hoy, Judie Davie, Merlyn Meadows, Alice Wilkins, David Fergusson, Sandy Neerman, Martha Fonville, Nona Pryor.

Dale Gaddis, who is chairperson elect of the Library Administration and Management Section, represented Larry Alford. Anna Yount, chairperson elect of the Reference and Adult Services Section, represented Allen Antone.

John Welch was in attendance representing Frances Bradburn and Howard McGinn. Ed Sheary of the Asheville/Buncombe Library System and Camilla McConnell were guests in attendance.

In the absence of Malcolm Blowers, Director of D. Hiden Ramsey Library, Araby Greene, Documents Librarian, greeted and welcomed the board to the Asheville Campus. President Freeman thanked her for hosting the meeting.

At the request of President Freeman, the board agreed to alter the agenda by moving old business and new business to precede the committee reports.

President Freeman called for approval of the minutes of the previous meeting. There being no corrections from the floor, Secretary Waltrene Canada noted two corrections to the minutes as distributed. The reference to the Constitution, Codes and Handbook Committee was corrected to read, Constitution, Codes and Handbook Revisions Committee and the Archives Committee was added to the list of committees that did not report. It was then moved by Barbara Baker and seconded by Vanessa Ramseur that the minutes be approved as corrected. The motion carried.

The Treasurer's report was distributed and presented by Wanda Cason. The board expressed continued approval of the new format. The report revealed the total of $6,322.94 to account for in the checking accounts as of 6/30/92. With no questions or discussions, Gwen Jackson moved that the treasurer report be accepted and Nona Pryor seconded. The motion carried.

Martha Fonville, Administrative Assistant, distributed a membership update indicating that membership was slowly moving upward. The North Carolina Association of School Librarians showed the greatest net change since the last report.

The Marketing and Public Relations Committee report was considered to be old business and was presented at that time by Sandy Neerman. Ms. Neerman reported that her committee had met and discussions indicated that they were not at all certain of the market or the needs of libraries in the state. The committee concluded that they would also have to alter their original, more costly goals and bring them more in line with the budgeted allocations for the committee. So as to assess needs and determine market, the committee decided to prepare a needs assessment. Ms. Neerman distributed a proposed survey and asked the committee to edit or make suggestions and return the survey within two weeks. Cost was considered a factor and it was indicated that a random sampling would probably be done.

President Freeman reminded the board that marketing and public relations was a top priority for this biennium and encouraged response.

The report of the Finance Committee was also considered to be old business and President Freeman reminded the board of the mailing that included the proposed budget. Included as a part of the proposed budget were explanatory notes and a formal request from Frances Bradburn requesting increased funding for the publication of North Carolina Libraries.

President Freeman then opened the floor for discussion. Ms. Davie noted that the expenditures were exceeding the proposed income.

President Freeman mentioned that the Finance Committee chose to try to bring a balanced rather than a deficit budget but indicated that the executive board would have the final word. She pointed out that the proposed budget dipped into reserve monies more than before and would utilize more conference profits than ever before.

Dave Fergusson suggested trying to find other means of balancing the budget. He even suggested reducing rather than increasing funding for North Carolina Libraries.

John Welch explained that publication costs are increasing and that paid advertising no longer is sufficient to cover costs. He indicated that the publication had been significantly enhanced and he considered the publication to be one of the finest in the U.S.

It was noted that cuts, if implemented, could affect specialized articles. Barbara Baker questioned using conference profits for this increased funding. Nancy Bates suggested that corporate subscriptions be pursued further.

In response to discussions regarding means of increasing funds as well as long term investments, President Freeman agreed to appoint an ad hoc committee to study finances from a long range perspective. The needs for service contracts and insurance was questioned. An increase in dues was also discussed.

After much discussion regarding the proposed budget, it was moved by Barbara Baker and seconded by Nancy Bates that the executive board postpone the approval of the proposed 1993/94 budget until the October 1992 executive board meeting. The motion carried.

In preparation for the next meeting, President Freeman agreed to prepare a history of dues structures and ask Martha Fonville to supply information regarding needs for service contracts and insurance.

The Board discussed the proposed NCLA Newsletter to be published at an estimated cost of $3,200 for two years. Dave Fergusson felt that the association could not afford it and suggested using the network.

It was also suggested that committee and roundtables append this newsletter to their regular mailings and absorb the cost.

In response to the question of whether Tar Heel Libraries could carry more NCLA news, John Welch suggested that someone consult Howard McGinn.

In preparation for October budget discussions, Nona Pryor and Jim Govern suggested that conference treasury information be made available to the board.

NEW BUSINESS

Dale Gaddis, chairperson-elect of the Library Administration and Management Section, explained a letter seeking the support of NCLA for Durham County's efforts to revise the general statute (G.S. 14-398) relating to theft or destruction in public libraries. She indicated that overdue books, theft, and mutilation had become a problem and current statutes provided little assistance. She noted that she attempted to get local delegates to enter a local bill to correct the problem for Durham.

Representative George Miller expressed a willingness to work in the long session to change the state statute.

Ed Shearin moved that NCLA support Durham County in their efforts to revise G.S. 14-398 as requested in the letter dated June 22, 1992. The motion was seconded by Pat Langelier and was carried.

COMMITTEE AND OTHER REPORTS

There were no reports from the Aids Materials Awareness Committee or the Archives Committee.

Doris Anne Bradley, Constitution, Codes and Handbook Revision Committee, distributed replacement pages for the handbook and indicated that the handbook will be enhanced by an index soon. Long range plans would be to work on a policy manual for the association.

Dale Gaddis questioned whether NCLA would take a stand regarding the Wilson Library Bulletin issue. President Freeman agreed to refer the question to the Intellectual Freedom Committee.

There were no reports from the Governmental Relations Committee or the Intellectual Freedom Committee.

Chairperson of the Literacy Committee, Steve Sumerford, informed the board that the committee was distributing packets and directories to library school directors and encouraging local libraries to work closely with Head Start.

There was no report from the Membership Committee.

Eleanor Cook, chairperson of the publication Committee, noted that earlier discussion regarding the newsletter had been considered by that committee. She distributed a survey to be completed by board members that would assist in determing who publishes what. She also moved that all publications carry the NCLA Logo. The motion was seconded by Dave Fergusson and carried.

There was no report from the Scholarship Committee.

Technology and Trends Committee Chairperson, Jessica MacPhail, discussed the board's request to investigate the possibility of an electronic database of NCLA membership. The issue of privacy was mentioned and the board expressed little interest in further pursuit.

John Welch discussed the report submitted by Frances Bradburn, editor of North Carolina Libraries. He mentioned that Frances was a speaker at the Chapter Editors Subcommittee program at ALA and assumes the chairmanship of that subcommmittee for the next two years.

The summer issue of North Carolina Libraries was edited by John Welch. He solicited themes and guest editors from the board.

ALA Counselor, Pat Langelier, announced that $1, 500 was contributed to the David H. Cleft Scholarship in honor of Marilyn Miller, incoming President of ALA. President Freeman read the letter of appreciation from Marilyn Miller. Ms. Langelier also mentioned that Hardy Franklin was president-elect of ALA, Ann Simon is treasurer, and the new counselor-at large is Sylvia Sprinkle-Hamlin.

Dave Fergusson, SELA Representative, invited members to send news for Southeastern Libraries. He also announced that SELA would host a State Officers and SELA Executive Board Meeting in Atlanta, August 14-15, 1992.

Benjie Hester, Chairperson of the Children's Services Section, reported that the section is preparing a membership letter.

College and University Section Chairperson, Susan Squires, reported that the section is preparing for two upcoming conferences. Additionally, the section is working to increase section membership.

Alice Wilkins of the Community and Junior College Section reported on plans for the upcoming September 23, 1992 meeting which focuses on the role that librarians must play in the future.

Araby Greene, chairperson of the Documents Section, informed the board that there were 54 registrants for the workshop on the European Community. She also informed the board of the fall workshop being presented in conjuction with

the College and Universities Section. It was noted that the slate of Officers to be presented at the October meeting would include:

Michael Cotter, vice chair/chair elect, and Linda Frank, Secretary/Treasurer.

Dale Gaddis representing Larry Alford of the Library Administration and Management Section, reported that a committee was appointed to develop a fall workshop focusing on self empowerment and the empowerment of others.

Nona Pryor, chairperson of the North Carolina Association of School Librarians, distributed a written report and highlighted the work being conducted to plan an agenda of activities for the 1993 legislative session.

She also called attention to the Battle of the Books and informed the board that the association had selcted the site for the 1994 Biennial Work Conference. The Conference is schedule for September 28-30, 1994 at the Benton Convention Center in Winston-Salem.

Chairperson of the North Carolina Public Library Trustees Association, John Childers, reported that the association is still reorganizing and that they now have an executive board. Trustee training and certification is now being negotiated. A survey is also being planned for the fall.

James Govern of the Public Library Section distributed a written report that outlined the various activities of the section. The Public Relations Committee is planning a fall workshop on marketing and development. He indicated that all ten committees within the section had met at least once. The Development Committee will be advertising for the Public Library Development Award in an upcoming issue of North Carolina Libraries.

Reporting for Allen Antone, Anna Yount distributed the written report of the Reference and Adult Services Section and announced the fall program on Total Quality Management (TQM). She mentioned the Maryland Model of Reference Service Training and distributed flyers explaining the model to the board. Carolyn Price will represent the section on the North Carolina Library Association Membership Committee.

From the written report of the Resources and Technical Services Section, Michael Ingram, chairperson, detailed the fall conference to be held October 22 and 23, 1992 at the Durham Hilton. He explained that the conference will be presented as two days of concurrent, repeated sessions. It is designed to highlight the current state of networking.

SECTION AND ROUND TABLE REPORTS

New Members Round Table chairperson, Catherine Van Hoy, discussed plans for an upcoming workshop which will focus on professionalism. A search is being conducted for a replacement for the ALA Affiliate.

Meralyn Meadows, chairperson of the North Carolina Library Paraprofessional Association, reported from the written report that the membership drive is to begin September 1, 1992. Their goal is 300 members by November, 1993.
The first program of this biennium is to be held in each of three regions, August 13, 20, and 27, 1992. Work is continuing with the certification research.

Round Table for Ethnic Minority Concerns Chairperson, Vanessa Ramseur, reported on the executive board meeting held May 7, 1992 at the Forsyth County Public Library. Items on the agenda included approval of the membership letter, which was distributed to the board, review and editing of the Spring newsletter, and discussion of the National Conference of African American Librarians. She announced that some members would be participating in the conference on acquisitions, budgeting, and collection development to be held November 4, 1992 in Charleston, S.C.

In the absence of Beverly Tetterton, chairperson of the Round Table on Special Collections, a written report was distributed to the board. The report announced the fall workshop co-sponsored with the Society of North Carolina Archivist to be held October 9, 1992 at Wake Forest University. The theme of the workshop is ethics.

Karen Sewell Purcell, chairperson of the Round Table on the Status of Women in Librarianship, distributed a brochure detailing the workshop being co-sponsored with the College and Universities Section entitled "Great Expectations/ Hard Times: What the Dickens is Happening in Libraries."

Gwen Jackson indicated that there was no conference committee report.

News from the State Library was reported by John Welch. He announced that two new Sports Public Service Announcements would be completed by the end of August. Two new titles changes were announced for the State Library. Jane Moore is now the Assistant State Librarian for Library Development and John Welch is the Associate State Librarian.

President Freeman announced that North Carolina was the fourth highest respondent to the "Call for America's Libraries" Campaign.

There being no further business to be brought before the executive board, President Freeman reminded the board of the next meeting to be held at Meredith College in Raleigh, N.C. on October 16, 1992 and declared the meeting adjourned at 12:40 p.m.

Respectfully Submitted
Waltrene M. Canada
Secretary

About the Authors

Dennis East
Education: B.S. Knox College, M.S. University of Wisconsin, Madison, Ph.D. University of Wisconsin, Madison
Position: Associate Dean of Libraries & Learning Resources, Bowling Green State University

R. Neil Fulghum
Education: B.A. East Carolina University, M.A. East Carolina University
Position: Keeper, North Carolina Collection Gallery

A. Beverley Gass
Education: M.L.S.. Emory University; Ph.D. Columbia University
Position: Dean of Learning Resources Services, Guilford Technical Community College

Jenifer Lyn Grady
Education: B.A. Oberlin College
Position: Candidate for M.S.L.S. degree, University of North Carolina at Chapel Hill

Thomas S. Henricks
Education: B.A. North Central College (Naperville, Ill.), M.A. University of Chicago, Ph.D. University of Chicago
Position: Associate Dean of Social Sciences, Professor and Chair, Dept. of Elon College

Diane Kessler
Education: B.A. Pfeiffer College, M.A. University of Tennessee, University of North Carolina at Chapel Hill
Position: Media Coordinator, Riverside High School, Durham

Karen Perry
Education: B.A. University of North Carolina at Chapel Hill, M.S.L.S. University of North Carolina at Chapel Hill
Position: Media Coordinator, High Point Central High School

Barbara B. Moran
Education: A.B. Mount Holyoke, M.L.N. Emory, Ph.D. Suny Buffalo
Position: Dean, School of Information and Library Science, University of North Carolina at Chapel Hill

Duncan Smith
Education: B.A. University of North Carolina at Chapel Hill, M.S.L.S. University of North Carolina at Chapel Hill
Position: Enrollment Manager, School of Library and Information Sciences, North Carolina Central University

Susan Steinfirst
Education: B.A. Sarah Lawrence College (Bronxville, N.Y.), M.L.S. University of Maryland (College Park, Maryland), Ph.D. University of Pittsburgh
Position: Associate Professor of Information and Library Science, University of North Carolina at Chapel Hill

Alice R. Cotten
Education: B.A. University of North Carolina at Greensboro, M.A. University of North Carolina at Chapel Hill
Position: Reference Historian, North Carolina Collection, Wilson Library, University of North Carolina at Chapel Hill

Eileen McGrath
Education: B.A. St. Lawrence University, M.A. Vanderbilt University, M.L.S. George Peabody College
Position: Cataloger, North Carolina Collection, Wilson Library, University of North Carolina at Chapel Hill

North Carolina Library Association 1991-1993 Executive Board

PRESIDENT
Janet L. Freeman
College Librarian
Carlyle Campbell Library
Meredith College
3800 Hillsborough St.
Raleigh, NC 27607-5298
Telephone: 919/829-8531
Fax: 919/829-2830

VICE PRESIDENT/
PRESIDENT ELECT
Gwen Jackson
Instructional Specialist
Southeast Technical Assistance Ctr.
2013 Lejeune Blvd.
Jacksonville, NC 28546
Telephone: 919/577-8920
Fax: 919/577-1427

SECRETARY
Waltrene M. Canada
Head, Public Services Division
F. D. Bluford Library
Documents Department
NC A & T State University
Greensboro, NC 27411
Telephone: 919/334-7617
Fax: 919/334-7783

TREASURER
Wanda Brown Cason
Head of Cataloging
PO Box 7777 Reynolda Station
Wake Forest University Library
Winston-Salem, NC 27109-7777
Telephone: 919/759-5094
Fax: 919/759-9831

DIRECTORS
Edward (Ed) T. Shearin, Jr.
Director of Library/Learning
Resources Learning Resources Ctr.
Carteret Community College
3505 Arendell St.
Morehead City, NC 28557-2989
Telephone: 919/247-3134
Fax: 919/247-2514

Helen M. Tugwell
Coordinator of Media Services
Guilford County Schools
120 Franklin Blvd.
Greensboro, NC 27401
Telephone: 919/271-0640
Fax: 919/271-0789

ALA COUNCILOR
Patricia A. Langelier
Librarian, Institute of
Government
CB 3330 - Knapp Building
UNC at Chapel Hill
Chapel Hill, NC 27599
Telephone: 919/966-4130 or
919/966-4139
Fax: 919/966-4762

SELA REPRESENTATIVE
David Fergusson
Assistant Director
Headquarters Forsyth Co. Pub. Lib.
660 W. Fifth St.
Winston-Salem, NC 27101
Telephone: 919/727-2556
Fax: 919/727-2549

EDITOR, North Carolina Libraries
Frances Bradburn
Joyner Library
East Carolina University
Greenville, NC 27858-4353
Telephone: 919/757-6076
Fax: 919/757-6618

PAST-PRESIDENT
Barbara Baker
Associate Dean for Educational
Resources
Durham Technical
Community College
1637 Lawson St.
Durham, NC 27703
Telephone: 919/598-9218
Fax: 919/598-9412

ADMINISTRATIVE ASSISTANT
Martha Fonville
North Carolina Library Association
c/o State Library of North Carolina
Rm. 27 109 E. Jones St.
Raleigh, NC 27601-1023
Telephone: 919/839-6252
Fax: 919/839-6252

SECTION CHAIRS

CHILDREN'S SERVICES SECTION
Benjie Hester
Children's Librarian
Cameron Village Regional Library
1930 Clark Ave.
Raleigh, NC 27605
Telephone: 919/856-6723
Fax: 919/856-6722

COLLEGE AND UNIVERSITY SECTION
Susan M. Squires
Reference Librarian
Carlyle Campbell Library
Meredith College
3800 Hillsborough St.
Raleigh, NC 27607-5298
Telephone: 919/829-8382
Fax: 919/829-2830

COMMUNITY AND JUNIOR
COLLEGE LIBRARIES SECTION
Alice Wilkins
Head Librarian
Boyd Library
Sandhills Community College
2200 Airport Rd.
Pinehurst, NC 28374
Telephone: 919/692-6185
ext. 135
Fax: 919/692-2756

DOCUMENTS SECTION
Araby Greene
Documents Librarian
D. Hiden Ramsey Library
UNC at Asheville
One University Heights
Asheville, NC 28804-3299
Telephone: 704/251-6639
Fax: 704/251-6012
GREENE@UNCA.BITNET SECTION

LIBRARY ADMINISTRATION AND
MANAGEMENT SECTION
Larry Alford
Associate University Librarian
for Administrative Services
CB 3900 - Walter R. Davis Library
UNC at Chapel Hill
Chapel Hill, NC 27599-3900
Telephone: 919/962-1301
Fax: 919/962-0484

NORTH CAROLINA ASSOCIATION
OF SCHOOL LIBRARIANS
Nona Pryor
Media Specialist
Archdale-Trinity Middle School
Trinity, NC 27370
Telephone: 919/431-4452
Fax: 919/431-1809

NORTH CAROLINA PUBLIC
LIBRARY TRUSTEES ASSOCIATION
John Childers
Department of Psychology
East Carolina University
Greenville, NC 27858
Telephone: 919/757-6280
Fax: 919/757-6283

PUBLIC LIBRARY SECTION
James Govern
Director Stanly Co. Pub. Library
133 E. Main St.
Albemarle, NC 28001-4993
Telephone: 704/983-7321
Fax: 704/983-7322

REFERENCE AND ADULT SERVICES
Allen Antone
Head of Reference Belk Library
Appalachian State University
Boone, NC 28608
Telephone: 704/262-2822
Fax: 704/262-3001

RESOURCES AND TECHNICAL
SERVICES SECTION
Mike Ingram,
Technical Services Librarian
Smith Library
HP-2 High Point College
High Point, NC 27261-1949
Telephone: 919/841-9152
Fax: 919/841-5123

ROUND TABLE CHAIRS

NEW MEMBERS ROUND TABLE
Catherine Van Hoy
Branch Head Cumberland
County Public Library
Bordeaux Branch
3711 Village Dr.
Fayetteville, NC 28304-1598
Telephone: 919/424-4008
Fax: 919/483-8644

NORTH CAROLINA LIBRARY
PARAPROFESSIONAL ASSOCIATION
Meralyn Meadows
Administrative Assistant
Stanly County Public Library
133 E. Main St.
Albemarle, NC 28001-4993
Telephone: 704/983-7322
Fax: 704/983-7322

ROUND TABLE FOR ETHNIC
MINORITY CONCERNS
Vanessa Ramseur
7207 E. W. T. Harris Blvd.
Charlotte, NC 28227
Telephone: 919/563-9418
Fax: 919/567-9703

ROUND TABLE ON SPECIAL
COLLECTIONS
Beverly Tetterton-Opheim
Special Collections Librarian
New Hanover Co. Public Library
201 Chestnut St.
Wilmington, NC 28401-3998
Telephone: 919/341-4394
Fax: 919/341-4388

ROUND TABLE ON THE STATUS
OF WOMEN IN LIBRARIANSHIP
Karen Seawell Purcell
Director of Information Services
Greensboro AHEC
1200 N. Elm St.
Greensboro, NC 27401
Telephone: 919/379-4483
Fax: 919/379-3591

Editorial Staff

Index to North Carolina Libraries

Volume 50, 1992

Compiled by Dalton Bishop

Index

Guidelines for Using the Index to North Carolina Libraries

1. The index is alphabetized letter by letter. Numbers and dates are filed at the end of the alphabetical sequence. All acronyms are filed in alphabetical order, not at the beginning of each letter.
2. Articles are indexed by title, subject, and first-named author, with cross-references from coauthors.
3. Book reviews are indexed by the title and first-named author, with cross-references from reviewers.
4. All library organizations are entered under their full names. Material on the substructures of these organizations, such as committees, round tables, etc., is listed alphabetically under the organization name. (For example, for material on the activities, officers, reports, committees, and round tables of NCLA, see North Carolina Library Association.)
5. The abbreviations "comp.," "ed.," "ill.," and "pic." are used to identify compilers, editors, illustrations, and pictures.
6. Pages identified in this year's index as "SE" are from the 1992 Special Edition, "Crisis in Librarianship."

CIVIL WAR SELECTIONS FROM UNC PRESS

PEA RIDGE

Civil War Campaign in the West
by William L. Shea and Earl J. Hess

A pioneering study of the decisive Arkansas battle that solidified Union control of the Trans-Mississippi territory.

"Sets a new standard for campaign study. The quality of research is impeccable and the methodology most impressive." —Herman M. Hattaway, University of Missouri–Kansas City

2042-3, $29.95
432 pp., 43 photos, 18 maps

RICHARD TAYLOR

Soldier Prince of Dixie
by T. Michael Parrish

"An engaging and exhaustively researched biography of an important and intriguing, though rarely studied, Confederate leader."—*Kirkus Reviews*

"Good biography and fine military history. Especially valuable are the sections on Taylor's service in the Trans-Mississippi Confederacy." —Frank E. Vandiver, Texas A&M University

2032-6, $34.95
570 pp., 58 illus., 8 maps

UNION IN PERIL

The Crisis over British Intervention in the Civil War
by Howard Jones

What designs of diplomacy kept the British on the sidelines during the Civil War? Howard Jones investigates the Union and Confederate efforts to influence Westminster policy.

"A superb synthesis of the Anglo-American recognition issue and an example of traditional diplomatic history at its best."—Edward P. Crapol, The College of William and Mary

2048-2, $34.95
316 pp., 22 illus.
H. Eugene and Lillian Youngs Lehman Series

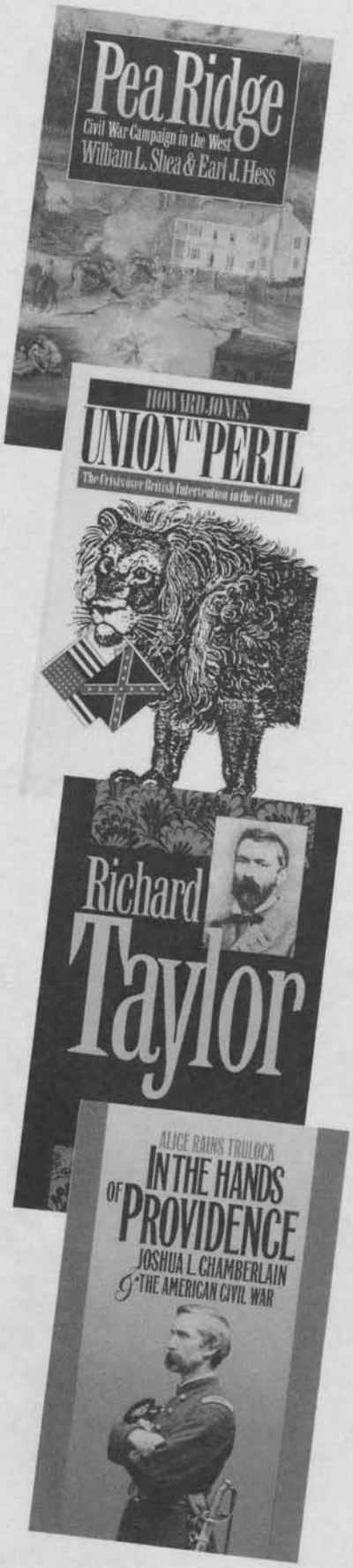
IN THE HANDS OF PROVIDENCE

Joshua L. Chamberlain and the American Civil War
by Alice Rains Trulock
Foreword by Alan T. Nolan

"A definitive biography of this distinguished citizen and Union officer. Chamberlain emerges from Trulock's pages as an unusually brave man who could think quickly and rationally under extreme stress."—*Publishers Weekly*

"A solid biography. . . . It does full justice to an astonishing life. Highly recommended."—*Library Journal*

2020-2, $34.95
590 pp., 46 illus., 11 maps



ISBN prefix 0-8078-

THE UNIVERSITY OF NORTH CAROLINA PRESS

P.O. Box 2288, Chapel Hill, NC 27515-2288
Phone (800) 848-6224, Fax (800) 272-6817

North Carolina Libraries — Official Publication of the North Carolina Library Association
State Library of North Carolina, 109 East Jones Street
Raleigh, North Carolina 27601-1023

Address Correction Requested

Non-Profit Organization
U.S. Postage
Paid
Permit #1
Greenville, NC

Upcoming Issues

Spring 1993 Ethics in Librarianship
Marti Smith, Guest Editor

Summer 1993 Children's Services
Satia Orange and Cal Shepard, Guest Editors

Fall 1993 Social Issues in Librarianship
Barbara Akinwole, Guest Editor

Winter 1993 Conference Issue

Spring 1994 Preservation
Dr. Marcella Grendler, Guest Editor

Summer 1994 Libraries and the Economy
John Welch, Guest Editor

Fall 1994 The Virtual Library
Gary Hardin, Guest Editor

Winter 1994 Money Changing in the Library
Harry Tuchmayer, Guest Editor

Spring 1995 Sex and the Library

Summer 1995 Resource Sharing
Barbara Miller, Guest Editor

Fall 1995 School Libraries

Winter 1995 Conference Issue

Unsolicited articles dealing with the above themes or any issue of interest to North Carolina librarians are welcomed. Please contact the editor for manuscript guidelines and deadlines.

North Carolina Libraries, published four times a year, is the official publication of the North Carolina Library Association. Membership dues include a subscription to North Carolina Libraries. Membership information may be obtained from the Administrative Assistant of NCLA. Subscription rates are $32.00 per year, or $10.00 per issue, for domestic subscriptions; $50.00 per year, or $15.00 per issue, for foreign subscriptions. Backfiles are maintained by the editor. Microfilm copies are available through University Microfilms. North Carolina Libraries is indexed by Library Literature and publishes its own annual index. Editorial correspondence should be addressed to the editor; advertisement correspondence should be addressed to the advertising manager. Articles are juried.